

BLACK+WHITE PHOTOGRAPHY

COOL, CREATIVE AND CONTEMPORARY



28 November 2015 – 21 February 2016

Julia Margaret Cameron



ADMISSION FREE

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vam.ac.uk

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EDITOR'S LETTER



Elizabeth Roberts, Editor
elizabethr@thegmgroup.com

I recently came back from a short break on the Isle of Bute in Scotland and reviewing the pictures I'd taken while there it was interesting that I hadn't attempted a single landscape shot – in a place that is spectacularly beautiful and, at this time of year, largely devoid of people.

So what was it that stopped me from attempting to capture some of the beauty? Partly it was my inexperience in the genre – I have huge admiration for those who can do it well – and partly because the actuality of being there was something I didn't feel I could replicate in two dimensional form.

Visually, I was in awe of my surroundings but there were other things that were almost as important to the experience – the sounds: the rush of waves on the shoreline, the multitude of seabirds calling, the wind in the trees – and there was also my physical experience: the feel of the sand or stones beneath my feet, the exertion of climbing

a steep hill and the clean coldness of the air (it was certainly cold!). I felt I couldn't even begin to describe, through photography, what all this felt like, it was too much of a holistic experience.

It was only on my way back home that I began to think about the new experimental landscape photography that has emerged over the last few years. Discarding all the conventions of the genre, it has opened up a way of conveying all the things I had experienced through suggestion rather than depiction. Using an almost painterly approach, these landscape photographers are forging a new language that goes well beyond anything we have seen before. It is brave and exciting – but it is also technically skilled to a high degree.

I don't think I'll be attempting anything like it when I return to the Scottish isles (something I feel I have to do) but I am truly glad that others are making this new language that speaks of what I saw and felt.

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PINBOARD

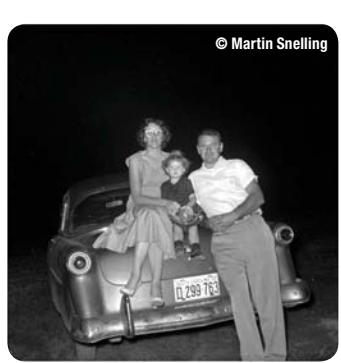


LOOKING UP

Tony Patterson's eerie picture of buzzards was taken in rural southern Tennessee. Talking about the image, Tony says: 'I watched the circling of the buzzards for a period of time, waiting for one to slowly creep into the upper left hand corner to complete the frame. In a sense this symbolised to me the conflicting world around us and how if we just shift our focal point, a new paradigm appears.'

@tallenpatterson tallenpatterson.com

Hitchcock



PICTURES FROM THE PAST

Martin Snelling's project *View from this Side* is all about sharing analogue photographs from the past that have been discarded or lost by their original owners. Posting the pictures he finds in junk shops and clearance sales on the project's website, Martin wants to save, share and possibly

reconnect the images with those who took it – or their families. Take a look at the website to find out how you can take part.

@viewthisside viewfromthisside.com

© Matt Pringle

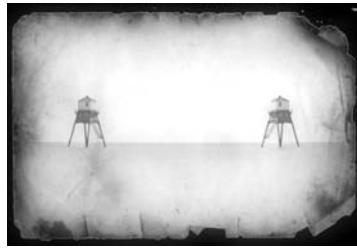


Immersion 1

IMMERSION

We felt Matt Pringle's photograph encapsulated the power and character of the sea. A double exposure taken on a pinhole camera using Ilford HP5 film, the image was taken at Seaton Sluice in Northumberland.

@MattPringle mpringle.co.uk



Dovercourt Lighthouse © Chris J Ward

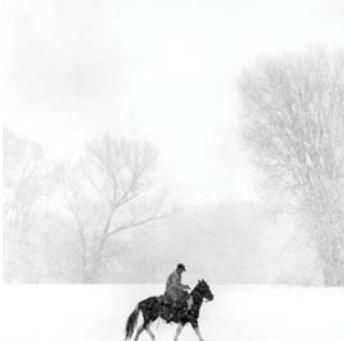
SEEING DOUBLE

Inspired by Tim Clinch's Smart Guide series, Chris J Ward experimented with the Symmetry FX and Burnt Paper FX presets on the Macphun FX Studio software to produce this image.

@cjward10

ISSUE 183 DECEMBER 2015

©Michael Crouser



COVER IMAGE

This month's cover image is by Michael Crouser – see page 22.

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B&W

GET IN TOUCH

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**FOR FULL
DETAILS OF
HOW TO GET
PUBLISHED IN
BLACK+WHITE
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TURN TO
PAGE 54.**

**NEXT MONTH'S
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26 NOVEMBER**

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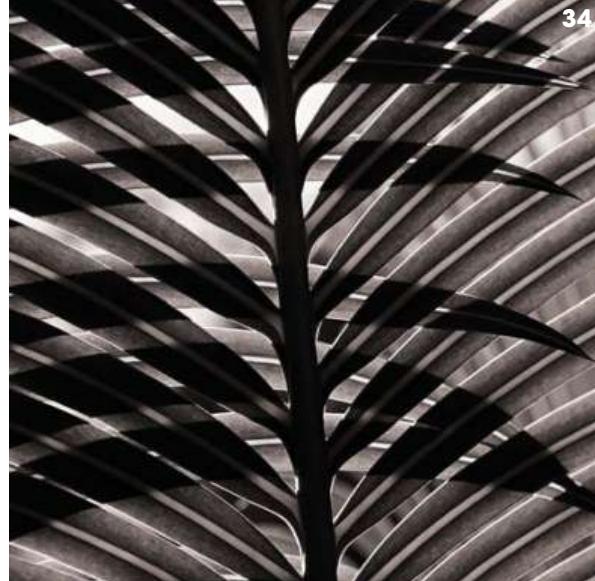
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NEWSROOM

News from the black & white world. Edited by Mark Bentley. markbe@thegmcgroup.com

HIGH CONTRAST

Canon are developing a DSLR with a 120Mp CMOS sensor. Makers say high-resolution images from the sensor should recreate the three-dimensional texture and feel of subjects, making them appear as if they are really before your eyes. Pictures can also be cropped and trimmed with no loss of resolution or clarity.

In a separate announcement, Canon have also developed a CMOS sensor loaded with 250Mp. The sensor has captured images enabling the distinguishing of letters on the side of an airplane flying at around 18km. Video footage recorded on the sensor was around 125 times that of full HD and about 30 times that of 4K video. The 29.2 x 20.2mm sensor could be used for surveillance, crime prevention, ultra-high resolution measuring and art.

canon.co.uk

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B&W

Pictures by Cecil Beaton, Lee Miller, Irving Penn and Snowdon will be among the work on display at an exhibition at the National Portrait Gallery in London next year. *Vogue 100: A Century of Style* celebrates the work of photographers commissioned by British Vogue since it was founded in 1916. The exhibition runs from 11 February to 22 May 2016.

npg.org.uk

Leica has opened a new store at the Royal Exchange in London. The shop, known as Leica Store City, will offer the brand's full range of photography products and provide access to the Akademie photography workshop programme. The Royal Exchange is considered one of the most architecturally important buildings in London.

leica-camera.com

Wolfgang Tillmans has been awarded the Royal Photographic Society's Centenary Medal for lifetime achievement. Tillmans was the first photographer to be awarded the Turner Prize. Photographers Bryan Adams, Anderson & Low, Nadav Kander and Viviane Sassen were all awarded honorary fellowships.

rps.org



© Hermann Hirsch/Wildlife Photographer of the Year

The dynamics of wings by Hermann Hirsch.

THE WILD SHOW

The best wildlife photographs from around the world are on show in London until April next year.

The prestigious Wildlife Photographer of the Year exhibition debuts at the Natural History Museum before touring to 60 cities in the UK and worldwide.

The exhibition features more than 100 pictures displayed on back-lit photographic panels. Images celebrate the abundance, majesty and vulnerability of life on Earth. [See some of the best black & white pictures from the competition on pages 24 and 25.](#)

CELEBRATING USA



© Billy Currie

Urban Mooring by Billy Currie.

This picture by Billy Currie from Scotland is among the highlights of the USA Landscape Photographer of the Year. Now in its second year, the competition is open to photographers from around the world and aims to celebrate the rural and urban landscape of the USA.



HARMAN TECHNOLOGY SOLD

Harman Technology, makers of the Ilford range of photography products, has been sold for an undisclosed amount.

The business has been bought by Pemberstone Ventures Ltd, a UK investment company.

Peter Elton, managing director of Harman, said: 'We remain totally committed to analogue photography, and indeed to all forms of imaging. Our product range is uniquely stable and of the highest quality, and we can assure all of our customers that we will continue to support them in our customary way for the foreseeable future.'

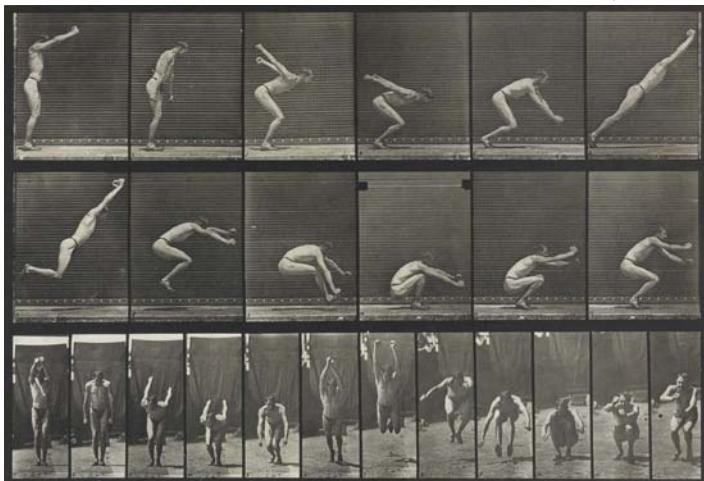
Mark Anslow, CEO of Pemberstone Ventures, said: 'We are very excited by the potential of the analogue photography movement and believe that Harman is uniquely placed to drive the resurgent film market into the future.'

SUPPORTING NEW WORK

Three black & white photographers have been awarded £5,000 each to support the creation of new work.

Matthew Finn, Joanna Piotrowska and Tereza Zelenkova will also receive support from a pool of mentors, including Alec Soth, Gillian Wearing, Michael Mack and Simon Roberts.

The Jerwood/Photoworks Awards are designed to support talented artists take their next steps. The new work is on display at Jerwood Space London from 4 November to 13 December before moving to the Impressions Gallery in Bradford from 5 January to 19 March next year.



Long Jump from Standing Start, 1887, by Eadweard Muybridge.

EXPLORING SCIENCE

A major exhibition exploring the connections between early scientific photography and contemporary art is coming to the National Media Museum in Bradford. *Revelations: Experiments in Photography* features pictures by photographers ranging from William Henry Fox Talbot to Hiroshi Sugimoto and Clare Strand.

The exhibition begins with key pictures from the 19th century by Fox Talbot, Eadweard Muybridge and Etienne-Jules Marey, then continues with scientific images from the next 100 years – such as early X-ray prints, movement studies and a picture of a speeding bullet. The show also highlights the relationship between these images and the work of contemporary artists such as Joris Jansen and Sarah Pickering.

The exhibition, which transfers from the Media Space in London, is free and runs from 20 November to 3 February.



The Encounter, Llangennith Bay, Gower Peninsular, Wales, by Tony Winfield.

BEST OF BRITISH

Beautiful black & white pictures are featured in a new book celebrating the best in British landscape photography. The pictures are from this year's Landscape Photographer of the Year competition and showcase the British landscape from the south coast to the Highlands of Scotland, taking in dramatic cityscapes along the way.

The competition was founded by leading landscape photographer Charlie Waite. Winning and commended pictures will be on show at an exhibition in London in the autumn, but if you can't make it to the capital you can also see them in a new coffee table book, *Landscape Photographer of the Year: Collection 9*, published in hardback by AA Publishing, price £25.

■ take-a-view.co.uk



ZEISS MILVUS LENSES

Zeiss have announced a new family of lenses for cameras with high-resolution sensors. Available in a range of six focal lengths, the lenses feature an easy-grip focus ring for precise manual focusing.

■ zeiss.co.uk



TATE SUCCESS

More than a thousand photographic works entered the Tate collection last year. The figure includes 305 photographs taken by Harry Shunk and Janos Kender that provide an important record of artists, artworks and performances from the 1960s and 1970s. A group of images by Don McCullin was also acquired. A record 5.7 million people visited Tate Modern in London last year. The gallery is due to open a new 10-storey building in June 2016.

■ tate.org.uk



DOING THE MATHS

The latest version of the Douglas Photo

Calculator is now available. The app allows users to make optical calculations such as depth of field and hyperfocal distance. It also provides a choice of camera formats from digital to film. It's designed for iOS and Android applications and is available in all major European languages.

■ photo-software.com

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EOS 6D Body £1132.00



EOS 70D Body £729.00

EOS 6D+24-105mm £1499.00

EOS 70D+18-55mm £745.00

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D610 Body £1184.00

D610+24-85mm £1599.00



D7200 Body £849.00

D7200+18-105mm £950.00

Fujifilm Cameras

FUJIFILM



X-T1 Graphite Body £999.00



X-T1 Black Body £845.00



X-100T Black/Silver Body £839.00



X-Pro1 Twin Lens Kit (Body + 18mm & 27mm) £645.00

Nikon Lenses



Nikon 300mm F4E PF ED VR £1639.00

14-24mm F2.8 AF-S ED	£1315.00
16-35mm F4.0G AF-S ED VR	£829.00
18-35mm F3.5-4.5G AF-S ED	£519.00
18-200mm F3.5-5.6G AF-S VR II	£549.00
18-300mm F3.5-5.6G AF-S ED VR	£669.00
24-70mm F2.8G AF-S ED	£1199.00
28-300mm F3.5-5.6G AF-S VR	£655.00
70-200mm F2.8G AF-S VR II	£1579.00
70-200mm F4G AF-S ED VR	£789.00
80-400mm F4.5-5.6G ED VR	£1799.00

Fuji Lenses



Fujifilm XF 16-55mm F2.8 WR £745.00

14mm F2.8 XF	£648.00
18mm F2R XF	£359.00
23mm F1.4 XF	£649.00
27mm F2.8 Black or Silver XF	£285.00
35mm F1.4R XF	£371.00
56mm F1.2 XF	£729.00
56mm F1.2 XF APD	£999.00
60mm F2.4R Macro XF	£409.00
10-24mm F4 R XF	£709.00
18-135mm F3.5-5.6 WR	£579.00
50-140mm F2.8 WR OIS	£1099.00
50-230mm F4.5-6.7 OIS Black or Silver XC	£299.00
55-200mm F3.5-4.8 R LM OIS XF	£495.00

Zeiss Lenses



Otus 55mm F1.4 £3170.00

Distagon 15mm F2.8	£2352.00
Distagon 21mm F2.8	£1449.00
Distagon 28mm F2	£979.00
Planar 50mm F1.4	£559.00
Planar 85mm F1.4	£989.00
APO Sonnar 135mm F2	£1599.00
Makro-Planar 100mm F2	£1449.00
Otus 55mm F1.4	£3170.00

Canon Lenses

EF 50mm F1.4 USM	£237.00
EF 50mm F1.8 STM	£97.00
EF-S 60mm F2.8 USM Macro	£314.00
EF 85mm F1.2L II USM	£1499.00
EF 100mm F2.8L IS USM Macro	£619.50
EF 8-15mm F4.0L USM Fisheye	£915.00
EF 16-35mm F2.8L USM II	£1069.00
EF 17-40mm F4.0L USM	£499.00
EF 24-70mm F4L IS	£675.00
EF 24-70mm F2.8L II USM	£1400.00
EF 24-105mm F4.0L IS USM	£727.00
EF 24-105mm F3.5-5.6 IS STM	£375.00
EF 70-200mm F2.8L IS USM II	£1499.00
EF 70-200mm F4.0L IS USM	£797.00
EF 70-300mm F4.0-5.6 IS USM	£368.00
EF 70-300mm F4.0-5.6L IS USM	£894.00
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NEWS

THE STARLINGS AND OTHER STORIES

Murder Squad and Accomplices

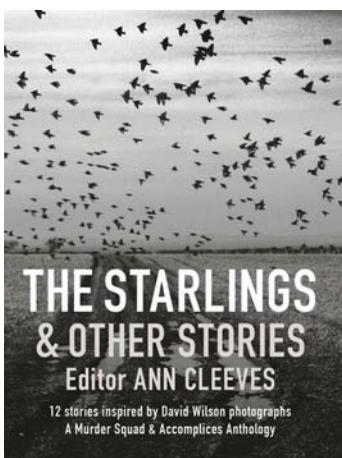
■ **Graffeg**

■ Paperback, £12.99

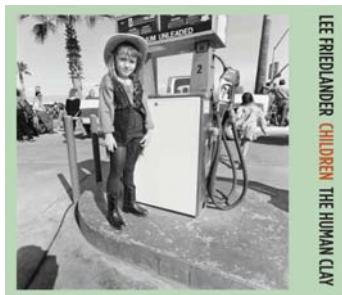
Back in 2000, British author Margaret Murphy put together *Murder Squad*, a collection of six crime writers living and working in northern England. The group's latest endeavour, *The Starlings and Other Stories*, sees 12 short stories – six written by the original members and six by other writers who joined the squad for the project – that have each been inspired by a different photograph.

The images are all black & white pictures of Pembrokeshire taken by David Wilson. Mostly moody landscapes, the images have been re-imagined by each writer to tell darker tales of mystery, mythology and bloodshed. A wonderful example of when photographs and words are combined in a body of work, this refreshing read will enhance the way you view photographs, visualise narrative and develop your creative outlook.

Anna Bonita Evans



ON THE SHELF



LEE FRIEDLANDER CHILDREN THE HUMAN CLAY

CHILDREN

Lee Friedlander

■ **Yale University Press**

■ Hardback, £45

portrayal of the young, with pictures mostly of children Friedlander has known. The second part includes portraits taken on the streets in France and the UK, but largely the United States. Capturing the many things kids get up to in their spare time, Friedlander's eye is witty, insightful and compassionate (but never sentimental).

The photographs have been selected from Friedlander's archive; one that is extensive, as now at 81 he's been shooting almost his whole adult life. Surveying the collection, it's interesting to note how in the images (be they taken in the early 1950s or as recently as last year) although the clothes and scenery may be different, the children's free spirited nature stays the same, whatever the era.

Anna Bonita Evans

'Friedlander's eye is witty, insightful and compassionate (but never sentimental).'

An apt accompaniment to *Children* (his other book released this month), *Portraits* confirms why Lee Friedlander is one of the most highly regarded American portrait photographers of the 20th century. His loose photographic style means many of his images become more like visual puzzles for us to explore. With the pictures so graphically interesting you may think his work would lack sensibility, but they don't. Each portrait captures the person's character, thanks to Friedlander's tender and sophisticated eye.

Like the *Children* book, *Portraits* has 300 black & white pictures. Musicians, authors, artists and other individuals the photographer has met over the last 40 years can be seen here – including recognisable names like Walker Evans and Maya Lin. Seeing how well the first two books in *Human Clay* support each other (and not to mention the continuous high quality of the photographs), it's exciting to think what books will come next.

Anna Bonita Evans

Children is the first of two titles released by Lee Friedlander for *Human Clay* – a series of six photo-books he'll release over the next three years. As ever with this seminal photographer, the pictures show Friedlander's focus on everyday American life through his relentless visual imagination.

The 300 images here are organised much like how we grow up – starting with newborn babes, then to teenagers. Divided into two sections, the book begins with a more intimate



HEIRLOOM HARVEST: MODERN DAGUERREOTYPES OF HISTORIC GARDEN TREASURES

Amy Goldman and Jerry Spagnoli

■ **Bloomsbury**

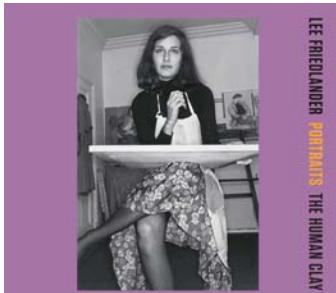
■ Hardback, £40

When considering daguerreotypes (the first acknowledged photographic process), you may wonder how something so old could be modernised. But photographer and leading dagerreotypist Jerry Spagnoli has done just that in this fascinating new book.

Collaborating with plant conservationist Amy Goldman, Spagnoli has produced an intriguing set of images. Pears, melons, beetroot, peppers, tomatoes, aubergines (to name a few) have been taken from Goldman's 200-acre plot in Hudson Valley, New York, to be captured in an innovative way.

The subjects are depicted in unusual arrangements with deep blacks in the shadows and metallic quality to the highlights. The images seem to occupy a strange inbetween world. Marrying the old with the new to full effect, this book is one all those interested in alternative photographic processes and still life should own.

Anna Bonita Evans



LEE FRIEDLANDER PORTRAITS THE HUMAN CLAY

PORTRAITS

Lee Friedlander

■ **Yale University Press**

■ Hardback, £45





Grandpa & Grandma, 1979

FEATURE

All images © Sylvia Plachy

GOING HOME

Sylvia Plachy escaped the Hungarian revolution at 13, caressing her loved ones' faces in 'silent goodbyes'. Some 60 years later, the award-winning photographer reflects on those stolen moments with Donatella Montrone, opening up about the phantoms in her work that have captivated so many.

09
B+W

Yearning is perhaps the one human emotion that is impossible to sate, for it's a longing so intense it presses against the heart long after the object of our desire has gone, and it awakens unexpectedly, sometimes triggered by an aroma, a sound, someone's touch. And so it has always been for acclaimed photographer Sylvia Plachy, whose family fled Budapest in 1956, in the wake of the uprising. 'I wasn't ready to leave,' she says. 'A revolution is a revolution – it happens overnight. My world turned upside down. A lot of people died all around me. There was blood, it was awful, but it was also full of hope. Everybody thought the world would change, but the world didn't change, so my parents decided to leave.'

And so, at 13, Plachy was forced to say her sudden and 'silent goodbyes' to loved ones – caressing their faces, holding their gaze, embracing them. 'I couldn't tell anybody we were leaving. If anyone found out, we might get caught. I think that's why I became a photographer. I couldn't say goodbye to my friends so I tried to fix everything in my memory. Even while I was growing up, everyone had to be careful not to say something that could be a crime against the totalitarian state.' >



My Mother at My Father's Grave, 1980

‘It was long ago, and maybe it wasn’t even true...is often how Hungarian fairy tales begin.’ And thus begins *Self Portrait With Cows Going Home* – Plachy’s pictorial paean to her lost childhood, a compilation of images taken over 40 years, during various trips back to her homeland, interspersed with pictures from family albums. A love song to Eastern Europe, it’s a book of scattered memories – ghosts of a life left behind. ‘When you’re a child, you only know childhood – your own small world, only a few blocks of radius. You don’t know anything else. I knew Budapest was a complex and difficult place, but I didn’t want to leave.’

Plachy fled with her mother, who was Jewish, and father, a Catholic, wearing several layers of underwear and carrying a small case. She smuggled her dearest teddy bear, Maci, under her shirt, and shoved a snail shell in

I couldn’t tell anybody we were leaving. If anyone found out we might get caught. I think that’s why I became a photographer.

her pocket. A steam engine transported them from Budapest to Györ, and at dusk their guide hid them in a horse-drawn carriage and covered them with corn. They rattled through town on their backs until they reached a hut near the border, ‘...waiting for the moon to dim’ before carrying on. ‘My feet were taking me forward, but in my head I was kicking and screaming,’ she writes in *Cows Going Home*, which won the Golden Light Award in 2004.

They arrived in Vienna expecting to be transported immediately to the US, but the entry quota for Hungarians had been filled, so they remained in Austria until 1958, when on 8 August they and other refugees

crossed the ocean in an army plane. A bus from the airport dropped them off at Grand Central Station in Manhattan, and another took them to Union City, New Jersey – a working class town near the mouth of the Lincoln Tunnel, which joins urban New Jersey with Midtown Manhattan – where they lived under the guardianship of her mother’s aunt. She enrolled in high school and took a part-time job in Woolworths, biding her time and saving her money for a trip back home.

In 1964, by the time she was 21, now an American citizen and a student at Pratt Institute in Brooklyn, the Hungarian government awarded her a visa, and she returned, as a woman, to her childhood home. Her paternal grandmother Nagyi lived in a small room – Sylvia’s childhood bedroom – in their former apartment, which had been rented to a policeman and his family. ‘Everyone shared the bathroom and kitchen, but the refrigerator, bought ›



Daydream, California, 1988

by the tenants, was padlocked. Each time I came for a visit, my grandmother gave me her bed in my old room and slept on the couch in the hallway. My grandmother lived among our things – in a room bursting with treasures and memories. 'In my childhood, photographs were only imprints of the dead. It was only while studying at Pratt that I realised photographs could express what I saw.'

Working freelance for magazine pioneer Clay Felker at the *New York Herald Tribune* and *New York Magazine*, which Felker founded in 1968, and gradually making a name for herself in NY as an influential image-maker with an incomparable ability to capture snippets of life through a lens, Plachy returned to Eastern Europe time and again to satiate her yearning, often on freelance assignments, unearthing the stories long suppressed by political devastation. 'I don't choose my subjects,' she says. 'Sometimes I seek out places that speak to me but, wherever I am, a light that

illuminates something, like the slanted light of a new morning, will draw me. Lately I notice trees, and I've always liked clouds, and rain and fog.'

My Mother At My Father's Grave is arguably the most powerful image in Plachy's stunning body of work. Taken in 1980, a few weeks after her father's unexpected death, Plachy captures her own grief, and that of her mother's, in what she calls 'a whiteout' – their sorrow engulfed in a blizzard. 'We were devastated. I think the snow somehow cushioned the pain. A photograph is something I feel rather than see. Wherever I go, the onslaught of stimuli is almost overwhelming. I seem to see and feel more than I can take, and so, shielded by

'Wherever I go, the onslaught of stimuli is almost overwhelming. I seem to see and feel more than I can take, and so, shielded by my camera, I can peer out through the viewfinder into this swirl, this life.'

my camera, I can peer out through the viewfinder into this swirl, this life.' There have been moments when Plachy so longed for her father she'd put on his slippers.

For 30 years, Plachy charmed the photography world, and New Yorkers in particular, as a photographer and photo editor of the *Village Voice*, a bohemian, cultural newspaper, which Felker bought in 1974, inviting Plachy to come on staff not long after the birth of her son, Adrien, that same year. The *Village Voice* was groundbreaking in its time – an urban trailblazer in 'alternative weeklies'. She eventually became the *Village Voice*'s dedicated chronicler, with a column featuring her own representations of life – *Sylvia Plachy's Unguided Tour*. 'The editor at the time, David Schneiderman, dropped by the art department and commented on a layout, casually saying it would be nice to have a picture on the contacts page – maybe a picture a week. So I said, "I'll do it!" At that time there was a wonderful art director who appreciated photography, so he put my name at the top of the page in big type, and I was



Rainer Werner Fassbinder, 1977



Marika's Wedding, Budapest, 1964



14
B&W

Torch Song, Budapest Zoo, 1993

Opposite La Puta Vida a play, New York City, 1987

allowed to do my own kind of pictures. The *Village Voice* was fantastic in those days; photographs tended to be the handmaiden to the writing, in the late 70s, 80s and early 90s, but the *Village Voice* allowed the photographer to have their say.

Unguided Tour, her first photobook,

In my childhood, photographs were imprints of the dead. It was only while studying at Pratt that I realised photographs could express what I saw.'

featuring select images from her column and accompanied by a CD of music by Tom Waits, was published in 1990. Then came *Red Light* in 1996, an inside look into the sex industry in NY, and *Signs & Relics* in 2000, an exploration of the world from Plachy's unconventional point of view, the foreword written by Wim Wenders. Many subsequent photobooks became best sellers.

A prolific artist, Plachy has been commissioned by the *New Yorker*, *Vogue* and *Granta*, among others, photographing everything from a wigmaker at the Metropolitan Opera House, to 'disembowelled villages' in Serbia, Andy Warhol and American artist Basquiat. And while she does shoot in colour, she favours black & white and takes a variety of cameras on her shoots. 'A photograph is the combination of the camera, the photographer and the subject; the result is created out of the chemistry of those elements and later tempered with your way of developing and printing it. It's an interaction between personalities. Even cameras have unique personalities.'

Plachy is delightful for sure – honest and unassuming, her grace belies the enormity



Night Mare, 1980



of her talent. Her humility is perhaps best captured by filmmaker Rebecca Dreyfus in an award-winning short, *A Portrait of Sylvia Plachy*, which documents Plachy at home, surrounded by boxes of negatives, trinkets and artefacts, rattling off anecdotes on making images. 'You can tell a lot about a person when you take their picture,' she says. Dreyfuss asks Plachy about an image of her mother, sitting at a dining table, obscured by a haze of cigarette smoke. 'You see my mother in this room – soon after my father died. It's very hard to talk about these things. That's why I'm a photographer, so I don't have to talk about them.'

'You see my mother in this room – soon after my father died. It's very hard to talk about these things. That's why I'm a photographer, so I don't have to talk about them.'

I don't have to talk about them.'

She says there are hidden ghosts in all great images – it's what she looks for when she takes a picture. 'I am interested in

what's beyond the surface, what's in the corners, what's underneath.' Her maternal grandparents were gassed in the Holocaust, but her aunt Hedy survived. 'Hedy came to live with us, so we shared a room. She always slept under the covers and I often heard her cry.' Her uncle Sanyika was reportedly seen waiting at a train platform somewhere in Europe, but he never made it back. Doubtless surrounded by ghosts of her own, her mother 'never stopped looking for him,' writes Plachy.

Plachy's son, Academy Award-winning actor Adrien Brody, portrayed Wladyslaw ▶



New York Premiere of *The Pianist*, 2002

16
B+W

↳ Szpilman in Roman Polanski's *The Pianist*, a film based on the life of the Jewish classical pianist who survived the war while hiding in Warsaw. Plachy visited Adrien while filming in Berlin and writes in *Cows Going Home*: 'I was shocked to see Adrien emaciated and stooped over...the pain of World War II in his wonderful sad eyes.'

How thrilling and disturbing when your own son can conjure up ghosts.'

She finds it impossible to quantify a decade's worth of image-making, except to say that photography has to be very important to you. 'It's not something you should really talk about, because when you talk it out you dilute it. My photographs are

Opposite Steam Engine, Romania, 1993

not biographical – they are my life rafts. The photographs from these forays are like shards carrying the spirits of actual things, shards of experiences, dreams and thoughts. They are my cave drawings: this is what I saw or thought I saw. They are enigmas twice removed, and like us and our dreams, they too will vanish.'



Goose Step, Hungary, 1993



Sylvia Plachy lives in Queens with her husband Elliot. She has won numerous awards, among which are a Guggenheim Fellowship and a Lucie, and ICP's Infinity Award for her book, *Unguided Tour*, which has been exhibited in solo shows around the world, the most recent of which, *When Will It Be Tomorrow*, was on view at Mai Manó Haz in Budapest. Her work is in permanent collections at MoMa, SFMOMA, Houston Museum of Fine Arts and Bibliothèque Nationale de France in Paris. She teaches masterclasses on finding your own vision in photography and sequencing, and is currently working on a show in Transylvania.
sylviaplachy.com

IN THE FRAME

If you would like an exhibition to be included in our listing, please email Elizabeth Roberts at elizabethr@thegmcgroup.com at least 10 weeks in advance. International listings are on the app edition of the magazine.

LONDON

ATLAS GALLERY

To 27 November

Photographs Rendered in Play-Doh

Eleanor Macnair's playful reconstructions of classic photographs.

49 Dorset Street, W1U

atlasgallery.com

AUTOGRAPH ABP

To 5 December

Rock Against Racism

Syd Shelton's music imagery for the British Rock Against Racism Movement of 1976-1981.

Rivington Place, EC2A 3BA

autograph-abp.co.uk

BEETLES + HUXLEY

To 24 October

Wang Qingsong

Retrospective of Chinese artist's elaborately staged photographs.

27 October to 21 November

Berenice Abbott

One of the most significant American documentary photographers.

3-5 Swallow Street, W1B

beetlesandhuxley.com

BLOOMBERG SPACE

To 19 December

Melanie Manchot: The Gift

New photography, video and object installation.

50 Finsbury Square, EC2A 1HD

bloombergspace.com

LEICA STUDIO MAYFAIR

21 to 26 November

Black+White Photographer of the Year 2015

11am to 4pm daily.

27 Bruton Place W1J

bpoty.com

LITTLE BLACK GALLERY

To 31 October

Girls! Girls! Girls! Part 2

Provocative show, includes works by Bob Carlos Clarke, Alistair Taylor-Young and Vee Speers.

3 November to 12 December

The Best of Patrick Lichfield

All genres of Lichfield's photography from landscape to nudes.

13A Park Walk, SW10

thelittleblackgallery.com

LONDON COLLEGE OF COMMUNICATION

To 31 October



Isolodos Series, Untitled (travesseiro), 2014
© Rosângela Rennó – Courtesy of the artist and Cristina Guerra Contemporary Art, Lisbon

VOCES: LATIN AMERICAN PHOTOGRAPHY 1980-2015

To 9 January

Looking at Latin America beyond the polarity of the centre and the periphery.

MICHAEL HOPPEN GALLERY

3 Jubilee Place, SW3 3TD michaelhoppengallery.com



Daniel Meadows: Early Photographic Works

The first retrospective of the photographer's career.

LCC, Elephant and Castle SE1

arts.ac.uk/lcc/

MAGNUM PRINT ROOM

To 31 October

Harry Gruyaert

Gruyaert's work helped to define a new territory for colour photography. The exhibition is accompanied by a book published by Thames & Hudson at £40.

63 Gee Street, EC1V 3RS

magnumphotos.com

MEDIA SPACE

To 28 March 2016

Gathered Leaves:

Photographs by Alec Soth

A rare chance to see a survey of this Magnum photographer's career to date.

Exhibition Road, London, SW3

sciencemuseum.org.uk

MUSEUM OF LONDON DOCKLANDS

To 1 November

Soldiers and Suffragettes: The Photography of Christina Broom

Pictures by the woman regarded as the first female press photographer.



Brought to you
by Leica Camera

West India Quay, E14

museumoflondon.org.uk

NATIONAL PORTRAIT GALLERY

To 4 January

Simon Schama's Face of Britain

Images by Charlie Phillips included in the show.

12 November to 21 February

Taylor Wessing Photographic Portrait Prize 2015

The prestigious annual award.

Admission £4.

St Martin's Place, WC2H 0HE

npg.org.uk

P21 GALLERY

To 31 October

Autonomy of Self

Moving image and photography from across the former Ottoman territories that refuse violence and conflict.

21 Chalton Street, NW1

p21.org.uk

PHOTOGRAPHERS' GALLERY

To 1 November

Sebastião Salgado: Other Americas

Award-winning body of work.

To 10 January

Burden of Proof

The work examines the way photographs have been used as criminal evidence.

To 10 January

Noémie Goudal: Southern Light Stations

The artist's first major show in London.

To 10 January

Horizontal Humans

New work by ScanLAB Projects that focuses on forensic imaging.

5 November to 16 January

Evgenia Arbugaeva

First UK show by this Russian artist.

16-18 Ramillies Street, W1F

thephotographersgallery.org.uk

PROUD CAMDEN

To 25 October

The Jimi Hendrix Experience

Pictures of the psychedelic rock musician.

To 22 November

Courting the Stones

The band at the peak of fame photographed by Michael Cooper.

The Stables Market, NW1

proudonline.co.uk

SCIENCE MUSEUM

To 2 November

Open For Business

The British manufacturing industry seen through the eyes of nine Magnum photographers.
Exhibition Road, SW7
sciemuseum.org.uk

SERENA MORTON

28 October to 20 November
Cuba, 1959:
Photographs by Burt Glinn
An exhibition to accompany a new publication.
Exhibition Road, SW7
serenamorton.com

V&A MUSEUM

To 1 November
A History of Photography: Series and Sequences
Pictures by Sally Mann, Sze Tsung Leong and Stephen Gill are among the selection.
Cromwell Road, SW7
vam.ac.uk

NORTH IMPRESSIONS GALLERY

To 12 December
Jon Tonks: Empire
Photographs from Tonks's six-year project, where he documented life on



Two German women sitting on a park bench surrounded by destroyed buildings, Cologne, Germany, 1945 by Lee Miller
© Lee Miller Archives, England, 2015. All rights reserved.

LEE MILLER: A WOMAN'S WAR

To 24 April
A major new exhibition of 150 photographs.

IWM Lambeth Road, SE1 6HZ iwm.org.uk

four remote British overseas territories.

Centenary Square, Bradford
impressions-gallery.com

NATIONAL CIVIL WAR CENTRE

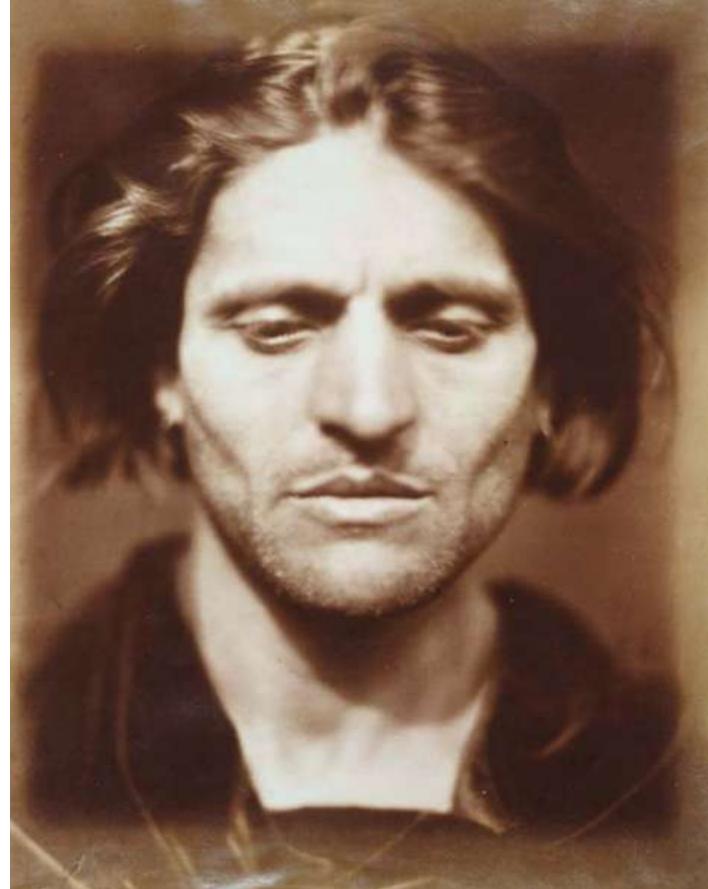
To 5 November
The Failing Leviathan: Magnum Photographers and Civil War
Pictures by Robert Capa, Ian Berry, David Seymour and others.
Appleton Gate, Newark
nationalcivilwarcentre.com

NATIONAL MEDIA MUSEUM

20 November to 3 February
Revelations: Experiments in Photography
Looks at the link between leading contemporary photographers and pioneering techniques from the 19th and 20th centuries.
Little Horton Lane, Bradford
nationalmediamuseum.org.uk

OPEN EYE GALLERY

To 29 November
Zanele Muholi: VUKANI/RISE
South African photographer whose work explores gender, race and sexuality.
19 Mann Island, Liverpool Waterfront
openeye.org.uk



Iago, 1867
© Julia Margaret Cameron – courtesy of National Media Museum, Bradford

JULIA MARGARET CAMERON: INFLUENCE AND INTIMACY

To 28 March
Portraits by the seminal photographer to mark the 200th anniversary of her birth.

MEDIA SPACE Exhibition Road, SW3 sciemuseum.org.uk



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B+W

SOUTH

NUFFIELD HOSPITAL

To 30 October
Nomads Of India
Compelling pictures of India and its people by Bharat Patel.
Windmill Road, Oxford
bharatpatelphotography

WEST

AMERICAN MUSEUM IN BRITAIN

To 1 November
Spirit Hawk Eye: A Celebration of American Native Culture
Recent portraits of Native Americans by Heidi Laughton.
Claverton Manor, Bath
americanmuseum.org



ARUNDELLS

To 4 November
Ready, Steady, Go! Images of Britain in 1965
Comprising 30 photographs encapsulating UK culture and life in the mid 60s.
59 Cathedral Close, Salisbury
arundells.org

WALES

ABERYSTWYTH ARTS CENTRE

To 7 November
Artist Rooms: Robert Mapplethorpe
Important work by this prestigious photographer.
Aberystwyth University, Ceredigion
aberystwythartscentre.co.uk

NATIONAL LIBRARY WALES

To 12 December
A Welsh Focus on War and Peace
Displaying late documentary photographer Philip Jones Griffiths' most seminal works.
Aberystwyth, Ceredigion
llgc.org.uk

SCOTLAND

NATIONAL MUSEUM OF SCOTLAND

To 22 November
Photography: A Victorian Sensation
Major exhibition tracing the evolution of photography.
Chambers Street, Edinburgh
nms.ac.uk

If you would like an exhibition to be included in our listings, please email Anna Bonita Evans at anna.evans@thegmcgroup.com at least 10 weeks in advance.

AMERICA

1285 AVENUE OF THE AMERICAS ART GALLERY

19 November to 14 January

Hiroji Kubota

Pictures by the award-winning Magnum photographer.

1285 Avenue of the Americas, New York

aperture.org

INTERNATIONAL CENTER OF PHOTOGRAPHY

To 8 January

Hunt's Three Ring Circus: American Groups Before 1950

An estimated 100 unusual historical images of crowds, rallies, assemblies, teams, organisations, fraternities, unions, clubs and other groups.

1114 Avenue of the Americas, New York
icp.org

METROPOLITAN MUSEUM OF ART

20
To 3 January

In and Out of the Studio

Photographic Portraits from West Africa. To 6 March

The Aftermath of Conflict

Photographer Jo Ractliffe's images of Angola and South Africa. 1000 Fifth Avenue, 82nd Street, New York metmuseum.org

MUSEUM OF MODERN ART

7 November to 20 March

Ocean of Images:

New Photography 2015

New work by photographers in 14 countries exploring photo-based culture. 11 West 53rd Street, New York moma.org

PHILADELPHIA MUSEUM OF ART

To 21 February

Multitude, Solitude:

The Photographs of Dave Heath

B&W images documenting America and its people during the late 1940s to late 1960s.

2600 Benjamin Franklin Parkway, Philadelphia philamuseum.org

ROBERT KOCH GALLERY

To 14 November

Memory City

Alex Webb and Rebecca Norris Webb's exploration of the impact on Rochester, New York, by the closing of Eastman Kodak in 2012.



Fifth Avenue from the St. Regis, ca. 1905.

© Courtesy George Eastman House. Bequest of the photographer.

AMERICA

ALVIN LANGDON COBURN

To 24 January

Major retrospective of celebrated pictorialist photographer.

GEORGE EASTMAN HOUSE

900 East Avenue, Rochester eastmanhouse.org

49 Geary Street, San Francisco

kochgallery.com

STEVEN KASHER GALLERY

29 October to 19 December

Thomas Roma:

In the Vale Cashmere

Sequence of 75 B&W portraits and landscapes.

515 West 26th Street, New York

stevenkasher.com

THROCKMORTON FINE ART

19 November to 9 January

Vintage Masters of Photography

145 East 57th Street, New York

throckmorton-nyc.com

AUSTRALIA

AUSTRALIAN CENTRE FOR PHOTOGRAPHY

To 6 December

The Alchemists:

Rediscovering Photography in the Age of the Jpeg

Work by 25 artists reflecting the resurgent interest in experimental darkroom processes.

257 Oxford Street, Paddington

acp.org.au

STILLS GALLERY

To 7 November

Trent Parke: The Black Rose

Powerful B&W pictures by the Magnum photographer.

36 Gosbell Street, Paddington

stillsgallery.com.au

AUSTRIA

ALBERTINA

To 17 January

Black & White

Around 100 monochrome pictures from Albertina's archive.

Albertinaplatz 1, Vienna

albertina.at

BELGIUM

GALLERY FIFTY ONE

To 21 November

William Klein

Photographs and paintings by the renowned artist.

Zirkstraat 20, Antwerp

gallery51.com

CANADA

NATIONAL GALLERY OF CANADA

To 28 February

Mirrors with Memory:

Daguerreotypes from Library and Archives Canada

Some of the earliest photographic glimpses of Canada.

380 Sussex Drive, Ottawa

gallery.ca

FINLAND

FINNISH MUSEUM OF PHOTOGRAPHY

To 31 January

Pimiö: Darkroom

Darkroom prints from the 19th century to the current day by more than 60 photographers.

Cable Factory, Helsinki

valokuvataiteenmuseo.fi

FRANCE

FONDATION HENRI CARTIER-BRESSON

To 20 December

Smaller Pictures

Jeff Wall's pictures that focus on the world's smaller details.

2 Impasse Lebouis, Paris

henricartierbresson.org

GRAND PALAIS

12 to 15 November

Paris Photo

Leading photo fair featuring 140 galleries from around the world.
Avenue Winston Churchill, Paris
➡ parisphoto.com

JEU DE PAUME

21 November to 29 May

Capa in Colour

Dedicated to Capa's 14 years of shooting colour and how this type of photography renewed his vision.
1 Place de la Concorde, Paris
➡ jeudepaume.org

RABOUAN MOUSSION

17 October to 28 November

Erwin Olaf: Waiting

Set of Dutch photographer's B&W works.
11 Rue Pastourelle, Paris
➡ rabouanmoussion.com



Expérimentation pour un portrait de femme,
1931-1940 by Philippe Halsman

Courtesy of Archives Philippe Halsman.
© 2015 Philippe Halsman Archive / Magnum Photos

FRANCE

PHILIPPE HALSMAN: ASTONISH ME!

To 24 January

Seminal works by the American photographer over his 40 year career.

JEU DE PAUME 1 Place de la Concorde, Paris ➡ jeudepaume.org

GERMANY

GALERIE ALBRECHT

To 14 November

Michael Kenna:

Forms of Japan

Beautiful pictures by the master B&W photographer.
Charlottenstr 78, Berlin
➡ galeriesusannealbrecht.de

HELmut NEWTON FOUNDATION

To 15 November

Newton, Horvat, Brodziak

Displaying images by three photographers – Helmut Newton, Frank Horvat and Szymon Brodziak – whose work lies at the intersection of fashion and portraiture.
Jebensstrasse 2, Berlin
➡ helmutnewton.com



Colour 1970s

© Daido Moriyama

ITALY

DAIDO MORIYAMA IN COLOUR



7 November to 10 January

Selection of the Japanese photographer's colour work.

GALLERIA CARLA SOZZANI

CORSO COMO 10, MILAN ➡ galleriacarlasozzani.org

HOUSE OF PHOTOGRAPHY

27 November to 21 February

Sarah Moon: Retrospective

Renowned fashion photographer's most celebrated works.
Deichtorstrasse 1-2, Hamburg
➡ deichtorhallen.de

JABLONKA GALERIE

To 13 November

Platon – Coming Home: Greece

Pictures of Greece by the respected Time photographer.
Hahnstrasse 37, Köln
➡ jablonkagalerie.com

HOLLAND

NEEDERLANDS FOTOMUSEUM

To 31 December 2016

The Darkroom:

Extraordinary Stories from the History of Dutch Photography
Bringing more than 185 years of Dutch photography to life.
Willhelminakade 332, Rotterdam
➡ nederlandsfotomuseum.nl

ITALY

VENICE BIENNALE

To 22 November

Variety of works on show, including Poéticas de la Disidencia – an exhibition by Chilean artists Paz Errázuriz, Lotty Rosenfeld and Nelly Richard.
Various locations
➡ labiennale.org

MOROCCO

MARRAKECH MUSEUM FOR PHOTOGRAPHY

To 10 January

Daido Moriyama: Marrakech: Shooting Light

Iconic pictures by the master Japanese photographer.
El Badi Palace, Marrakech
➡ mmpva.org

21

B+W

SPAIN

FUNDACIÓN MAPFRE

To 29 November

Josef Koudelka

Major retrospective of Magnum photographer's work.
13 Bárbara de Braganza, Madrid
➡ fundacionmapfre.org

SWEDEN

FOTOGRAFISKA

To 7 February

Martin Schoeller: Up Close

Pictures by the renowned portrait photographer, ranging from Barack Obama to Katie Perry.
To 24 January

Where the Children Sleep

Magnus Wennman's pictures of child refugees from the war in Syria.
Stadsgardshamnen 22, Stockholm
➡ fotografiska.eu

Send your exhibition details to
anna.evans@thegmcgroup.com

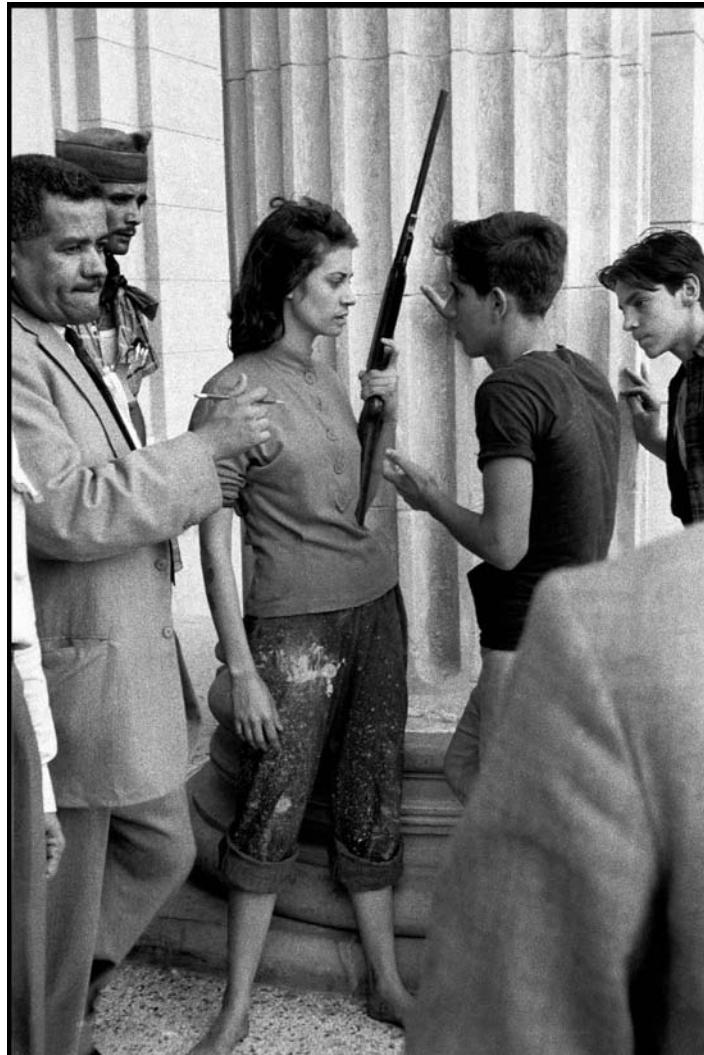
EXHIBITION OF THE MONTH

A legendary photojournalist and one of the first American members of Magnum, **Burt Glinn** is synonymous with the Cuban Revolution. Photographing it as it happened, his pictures embody the jubilation, fervour and chaos of those historical moments. Elizabeth Roberts reports.

© Burt Glinn / Magnum



© Burt Glinn / Magnum



20
B&W

It was on New Year's Eve, 1958, that photographer Burt Glinn attended a party in New York. The talk was all of the revolution taking place in Cuba – and it was a photojournalist's dream that he could not resist. He

borrowed \$400 from Cornell Capa, then president of Magnum, and within hours boarded a plane heading for Havana.

What Glinn found on his arrival was both chaotic and world changing. Fulgencio Batista, the dictator, was preparing to flee, Fidel Castro was hundreds of miles away, and

'Burt Glinn was in the middle of the action with his camera. The images he brought back to the States with him revealed history in the making – and have become iconic symbols of revolution worldwide.'

Che Guevara had not yet reached the capital. As the following 10 days unfolded, history was made – and Burt Glinn was in the middle of the action with his camera. The images he brought back to the States with him revealed history in the making – and have become iconic symbols of revolution worldwide.

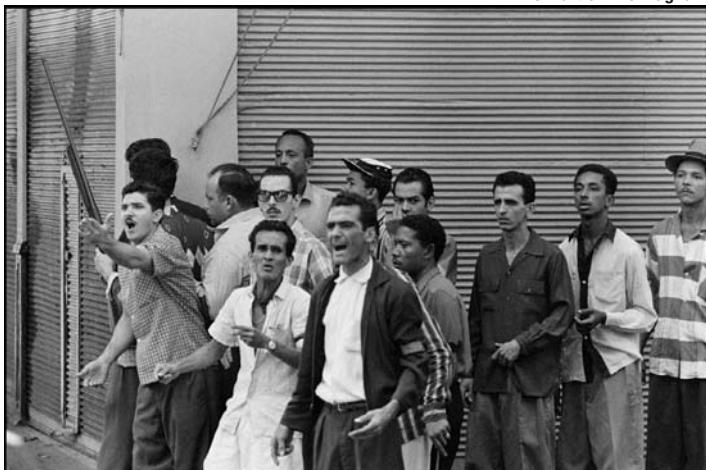
Currently showing at the Serena Morton gallery in London is an exhibition entitled *Cuba 1959*, with images drawn from the Burt Glinn archives. Accompanying the exhibition is a book published by Reel Art Press. With pictures in both B&W and colour – some iconic and some previously unseen

– we see the fervour, intensity and excitement of those heady days. 'It was one of the greatest adventures of my life,' Glinn is reported to have said. It is little wonder that the pictures contain that spirit of camaraderie and liberation. They were immediate and intimate, snatched as and how things happened, minute by minute, as the rebirth of a nation took place.

Born in 1925 in Pittsburgh, Glinn studied literature at Harvard where he edited and photographed for the Harvard Crimson college newspaper. From there he joined *Life*



© Burt Glinn / Magnum



magazine for a couple of years before going freelance. By 1951 he had become an associate member of Magnum, along with Eve Arnold and Dennis Stock, the first Americans to join the prestigious agency – and he became a full member in 1954.

An indefatigable

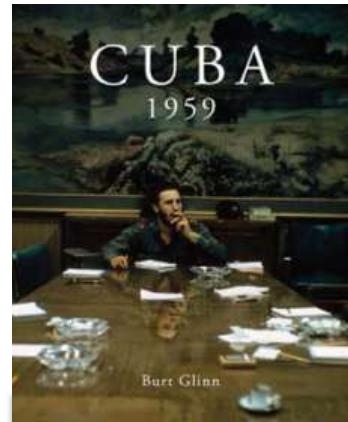
photojournalist, he covered such significant events as the Sinai War and the US Marine invasion of Lebanon as well as the revolution in Cuba. His reportage work has appeared in publications worldwide including *Esquire*, *Geo*, *Life* and *Paris-Match* among many

others. He was also an excellent advertising and editorial photographer and won numerous awards for his work in these fields.

Burt Glinn was president of Magnum from 1972 to 1975 and was later re-elected in 1987. He died in 2008, aged 82.

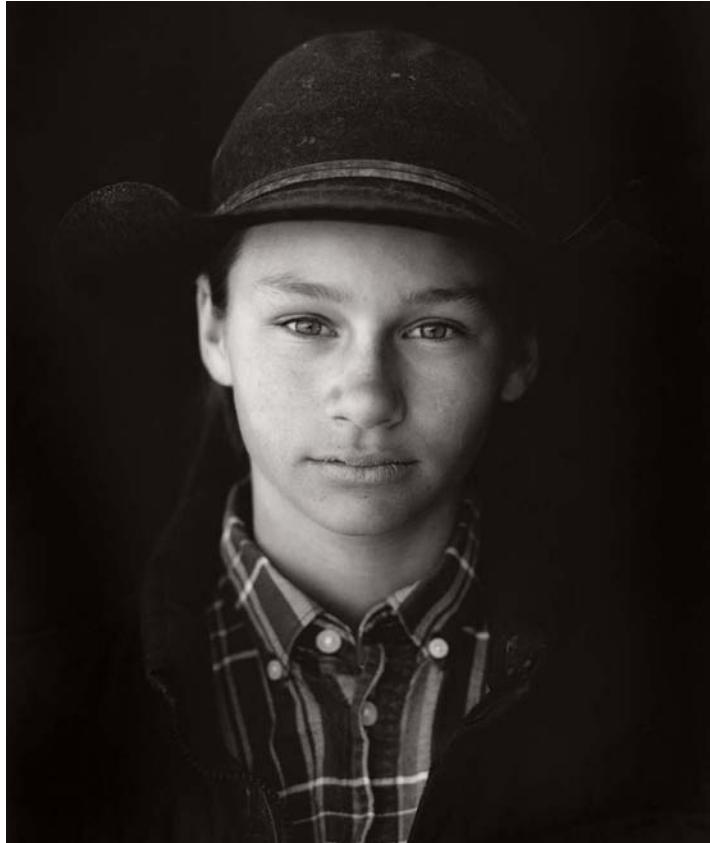
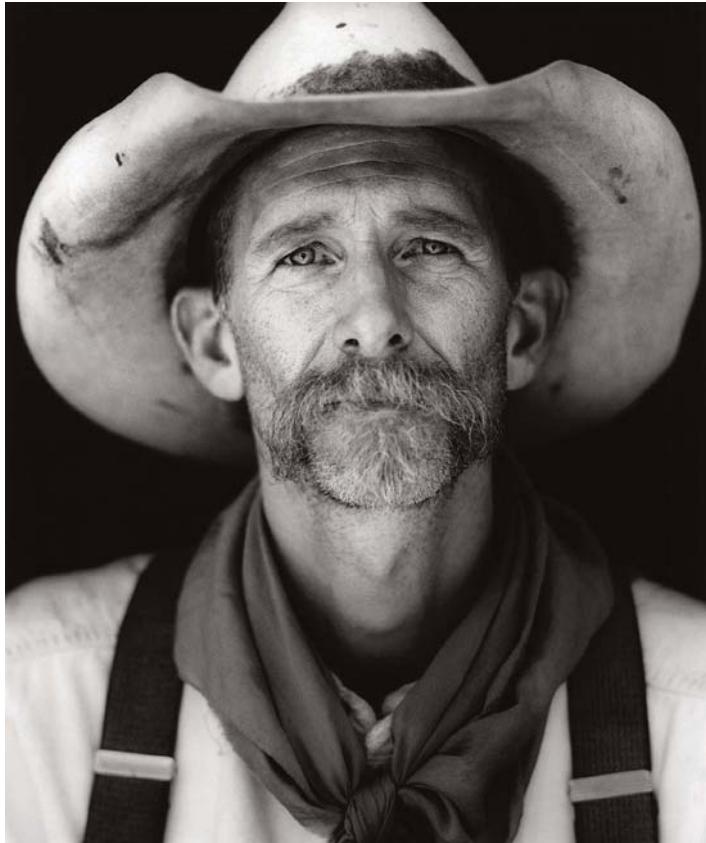
CUBA 1959: PHOTOGRAPHS BY BURT GLINN

The exhibition is at Serena Morton II, 343 Ladbroke Grove, London W10, 28 Oct-20 Nov; serenamorton.com
The book is published by Reel Art Press in hardback at £40. For more details go to reelartpress.com



AMERICAN CONNECTION

Michael Crouser has spent the last nine years photographing a beautiful and intriguing series that focuses on Colorado cattle ranchers. It's a rough and dangerous way of life – and it's disappearing, he tells Susan Burnstine.



22
B+W

In April 2010 (B+W 111) I had the honour of featuring Michael Crouser's evocative, timeless work in my column. I had long admired his imagery and was thrilled to learn more about his unique style and process.

What first began as a mere interview developed into a unique friendship, as he became one of my most trusted colleagues. So with the approaching holidays being a time of celebrating friends and family, I decided to revisit the work of my good friend who has spent the last nine years photographing an intriguingly beautiful series focusing on Colorado cattle ranchers, entitled *Mountain Ranch*.

Crouser and I recently spoke

about this meaningful body of work, which began in the early months of 2006. At the time, he was dealing with the painful loss

of his mother and describes it as a period of creative malaise and apathy. 'I simply couldn't pick up my cameras and feel interested

or creative,' he says. He had completed his seminal series on bullfighting, *Los Toros*, and his follow-up series, *Dog Run*, but both had yet to be published.

When his good friends invited him to visit their home in Colorado, they suggested he could connect with neighbouring ranchers and photograph them during calving season. 'The idea sounded horrible to me,' he says. 'I couldn't imagine the pictures I could make there, and was not up for the challenge. But I was convinced that it would be good for me and went.'

Crouser followed two ranchers for several days and produced several pictures that 'awakened' him. Consequently, he became inspired, started making interesting photographs



again and experienced things he had not seen before. 'Animals being born, animals dying at close range. People trying to make their living in a physical way, in harsh and heavy conditions,' he says. 'The cold of winter was familiar to me, but the heavy reality of life and death in such a natural, almost informal setting, compared to the bullfights, was something new, and it touched me as did the kindness and welcoming attitudes of these ranchers.'

A few months later Crouser returned to the area to deliver prints to his new friends as they were branding the same calves he had seen born just a few months before. 'That spring, I was struck with the fact that I had stumbled, really, into the perfect subject for me. It was emotional. It was dirty. There was blood, and spit, and mud, and smoke and noise. There was laughter and food. It was a rough and dangerous, disappearing way of life,' he says. 'My head was spinning. There was film in my pocket. I was smiling and, as happened to me after seeing my first bullfight 20 years earlier, I knew I would be back.'

Crouser has continued to photograph the very same men he met in the early spring of



'There was blood and spit and mud, and smoke and noise.'

2006 – Steve Hammer and Todd Schlegel, who are brothers-in-law. To this day the Hammers and Schlegels remain central to the project. In total, he's photographed eight families in and around Burns, Colorado,

and credits Steve Hammer's wife, Melinda, for generously introducing him to her neighbours, all of whom became his subjects.

From the outset of this series, Crouser's focus has been on the traditional elements of traditional lives. One of the most important days for these ranchers is the day they ship their young cattle off to the feedlots. This single day essentially ends their cattle-working year and is the day they get paid. But it's also proven to be the most difficult day of the year for him to get satisfactory imagery. So he will return to Burns in November to photograph this event and wrap up his story.

As a fan and friend, I'm saddened to see this series come to a close, as I've enjoyed hearing about all his encounters. But I look forward to continuing the experience in what will undoubtedly become his third monograph.

■ michaelcrouser.com



EXHIBITIONS USA

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Walter Rosenblum:
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WWII from D-Day to Dachau

■ umbc.edu

BERKELEY

DAVID BROWER CENTER

Until 4 February

Edward Burtynsky: Art/Act

■ browercenter.org

CHICAGO

ART INSTITUTE OF CHICAGO

Until 10 January

Deana Lawson

■ artic.edu

CINCINNATI

CINCINNATI ART MUSEUM

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Jochen Lempert: Field Guide

■ cincinnatiartmuseum.org

FORT WORTH

AMON CARTER MUSEUM

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Laura Wilson: That Day

■ cartermuseum.org

LOS ANGELES

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Life – A Journey Through Time

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STATEN ISLAND

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WILDLIFE PHOTOGRAPHER OF THE YEAR

We present some of the best black & white pictures from this year's **Wildlife Photographer of the Year**. The winning and finalist pictures are exhibited at the Natural History Museum in London until 10 April, 2016.

© Morkel Erasmus/Wildlife Photographer of the Year



Natural Frame by Morkel Erasmus

© Edwin Giesbers/Wildlife Photographer of the Year



Still Life by Edwin Giesbers

© Amy Gulick/Wildlife Photographer of the Year



Scorched Beauty by Amy Gulick

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B&W

© David Stimać/Wildlife Photographer of the Year



Ice Flight by David Stimać

24

B&W

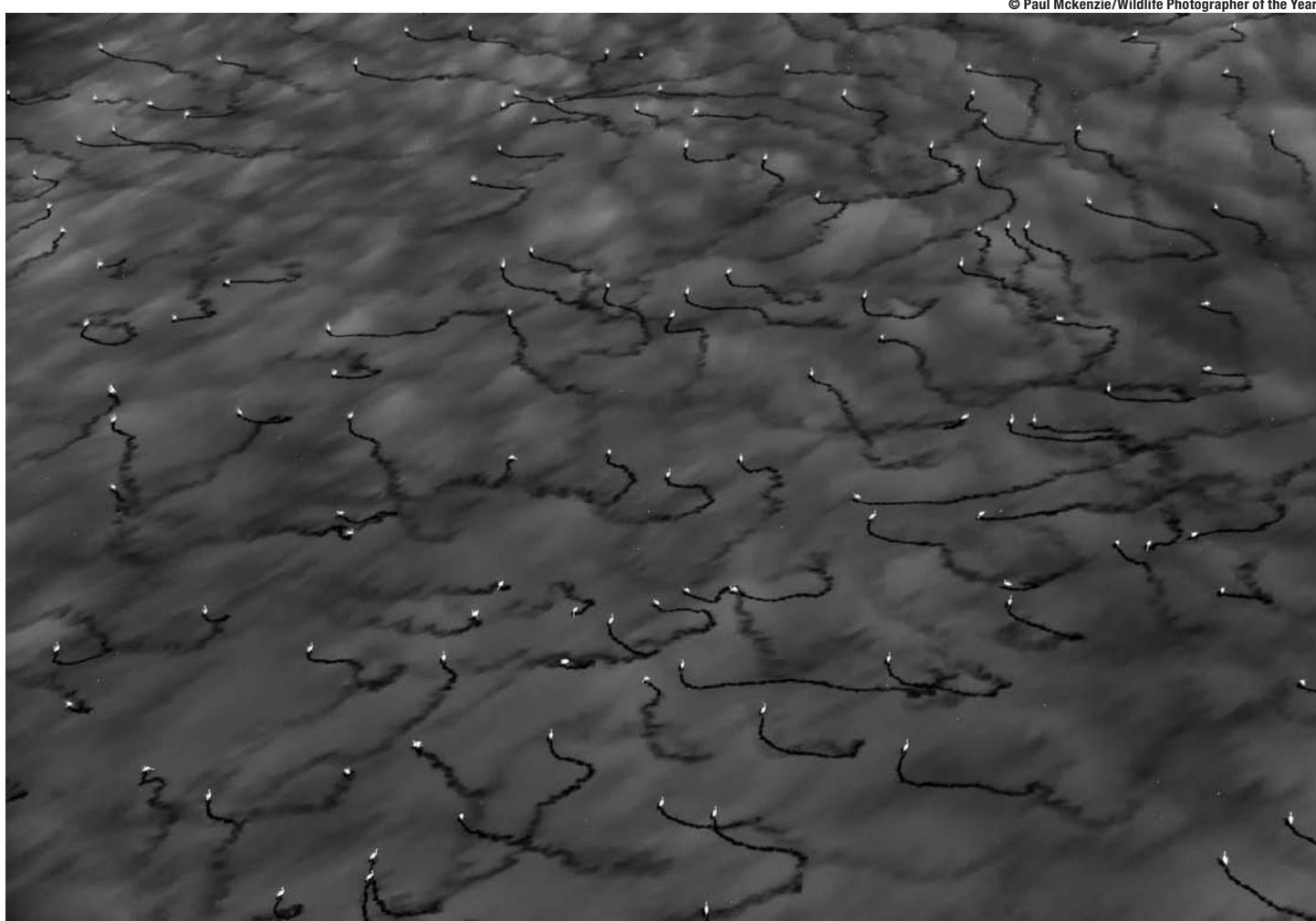
© Carlos Perez Naval/Wildlife Photographer of the Year



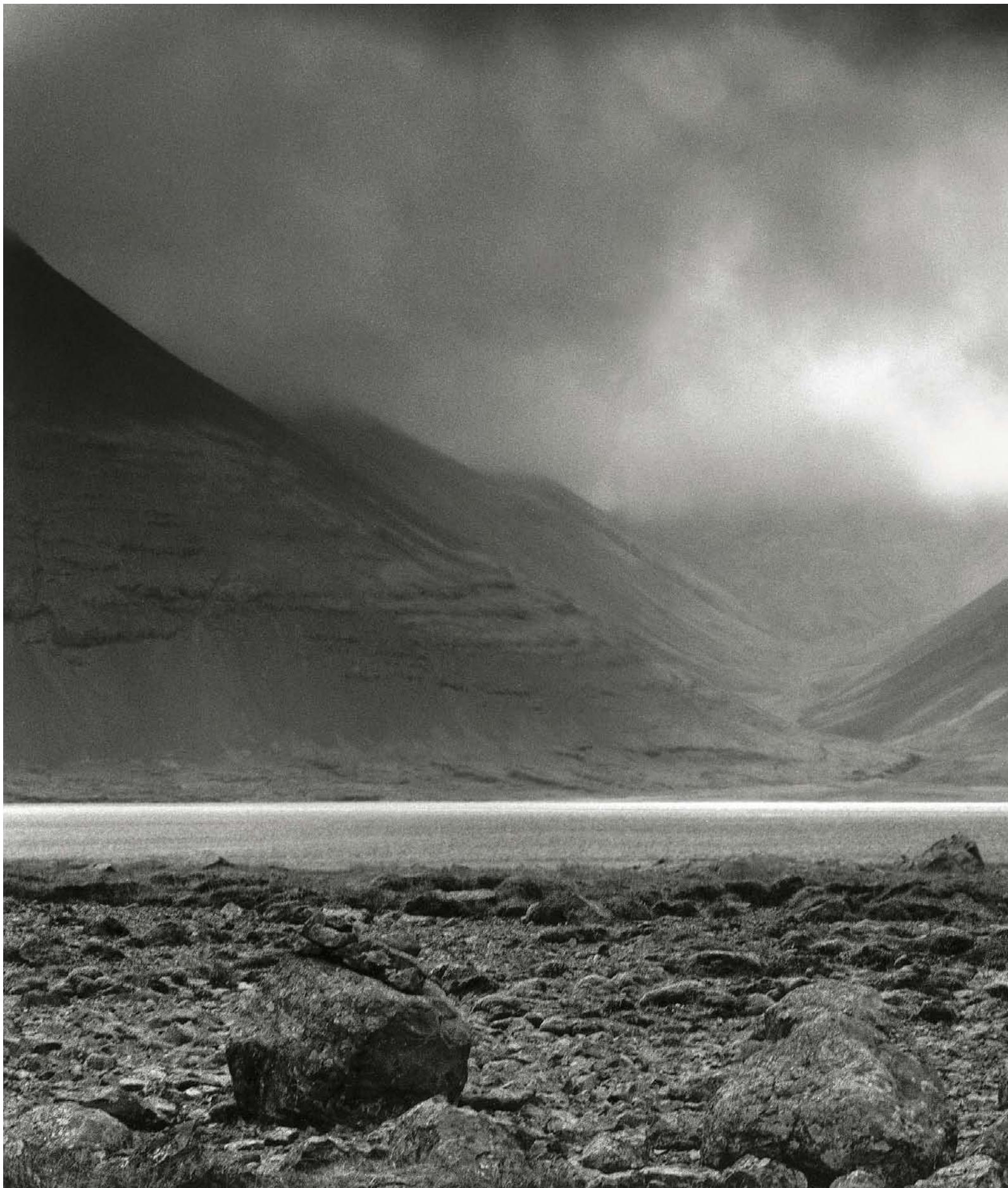
To drink or Not by Carlos Perez



The Apprentice by Nilanjan Das



Flamingo Doodles by Paul Mckenzie



Storm over Brunnhorn



FEATURE

All images © Tim Rudman

WHEN THE LANDSCAPE SPEAKS

For the past eight years **Tim Rudman** has been visiting, and photographing, Iceland. The result is a set of exquisitely produced prints and a book that goes beyond a simple pictorial interpretation to an intimately conceived narrative. Elizabeth Roberts reports.

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B+W

t was early in September that I met up with Tim Rudman to talk about his new book, *Iceland: An Uneasy Calm*. At the time he was in the middle of delicate negotiations with his printers in Italy over the re-printing of certain sections of the book that he was not entirely satisfied with. His anxiety – and his need to cancel and re-book flights – did not intrude on his quiet manner and his obvious delight in speaking about the work. Occasionally checking his emails as we sat over lunch in the last of the summer warmth, he put aside what must have been the culmination of a stressful exercise – taking on the publication of his own book (his previous books have all been through publishers). 'I've had to learn a whole new process – all the materials involved, and about being on press and all of that.' It had been a learning curve that was not yet complete and for someone with his high standards of perfectionism, a difficult journey. But Tim Rudman's reputation as a photographer and printer is well known throughout the photography world, and there was no doubt in my mind that the book would be beautiful. ▶



Above **Beached Ice** Below **Ruin**

◀ The culmination of eight years' work, *Iceland: An Uneasy Calm* is Tim's interpretation of a landscape that has, over recent years, attracted many thousands of photographers. But it is an interpretation quite different from the majority.

A dedicated silver printer, with a reputation for lith printing, Tim decided to

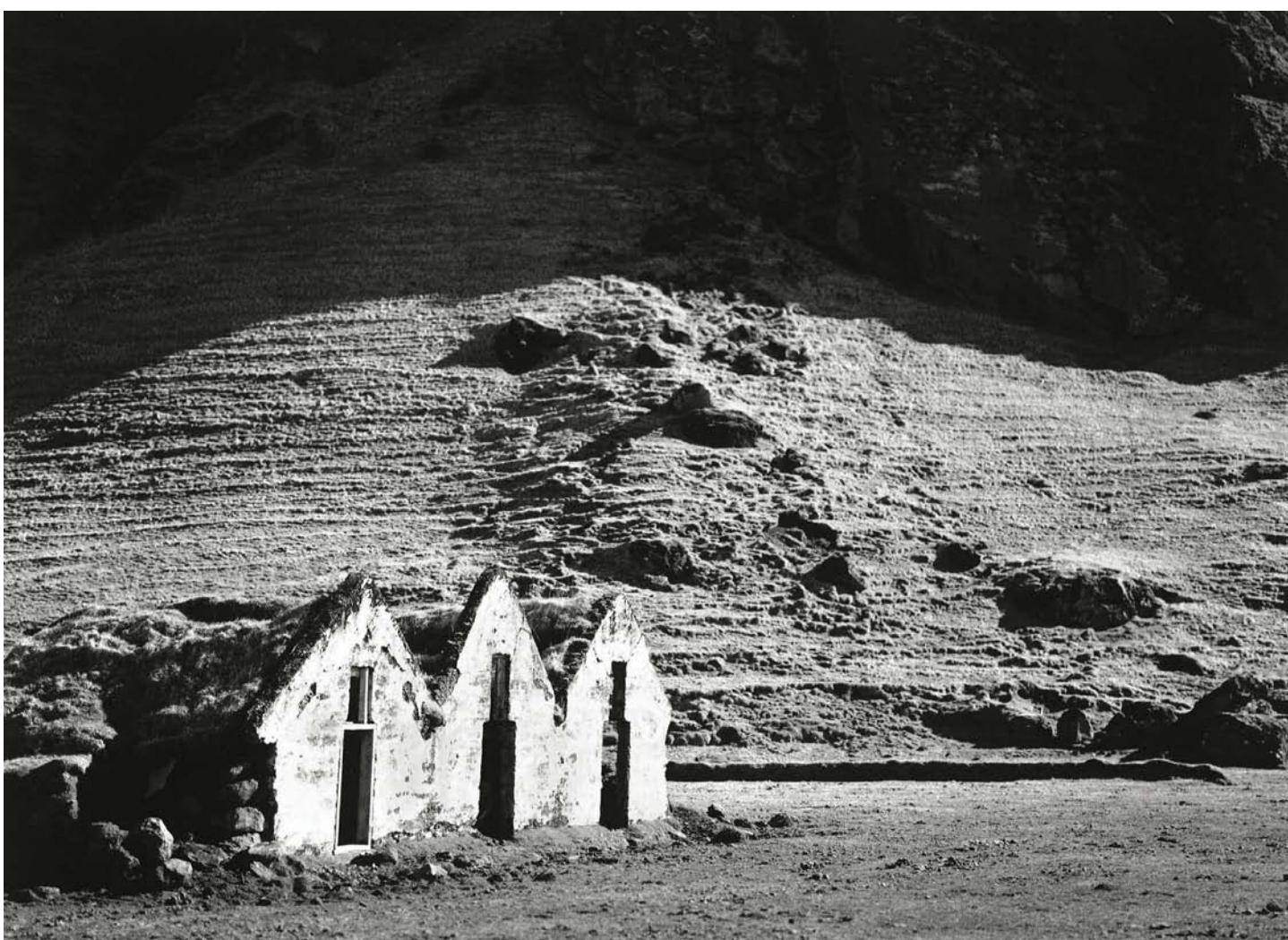
'I've seen the impact of man on the landscape but also the impact of the landscape on man.'

work with thiourea for this set of images, giving them an other-worldly feel. What he also decided was to write about the work.

Tim's decision to make a book from the images emerged gradually. 'I hadn't thought about doing a book initially,' he explains. 'It was only after the second visit to Iceland that I began to pull the images together and think that I'd really like to build up on them. So I've been back every year for eight years, sometimes two or three times a year, in just about every month of the year except July and August when it gets too busy.'

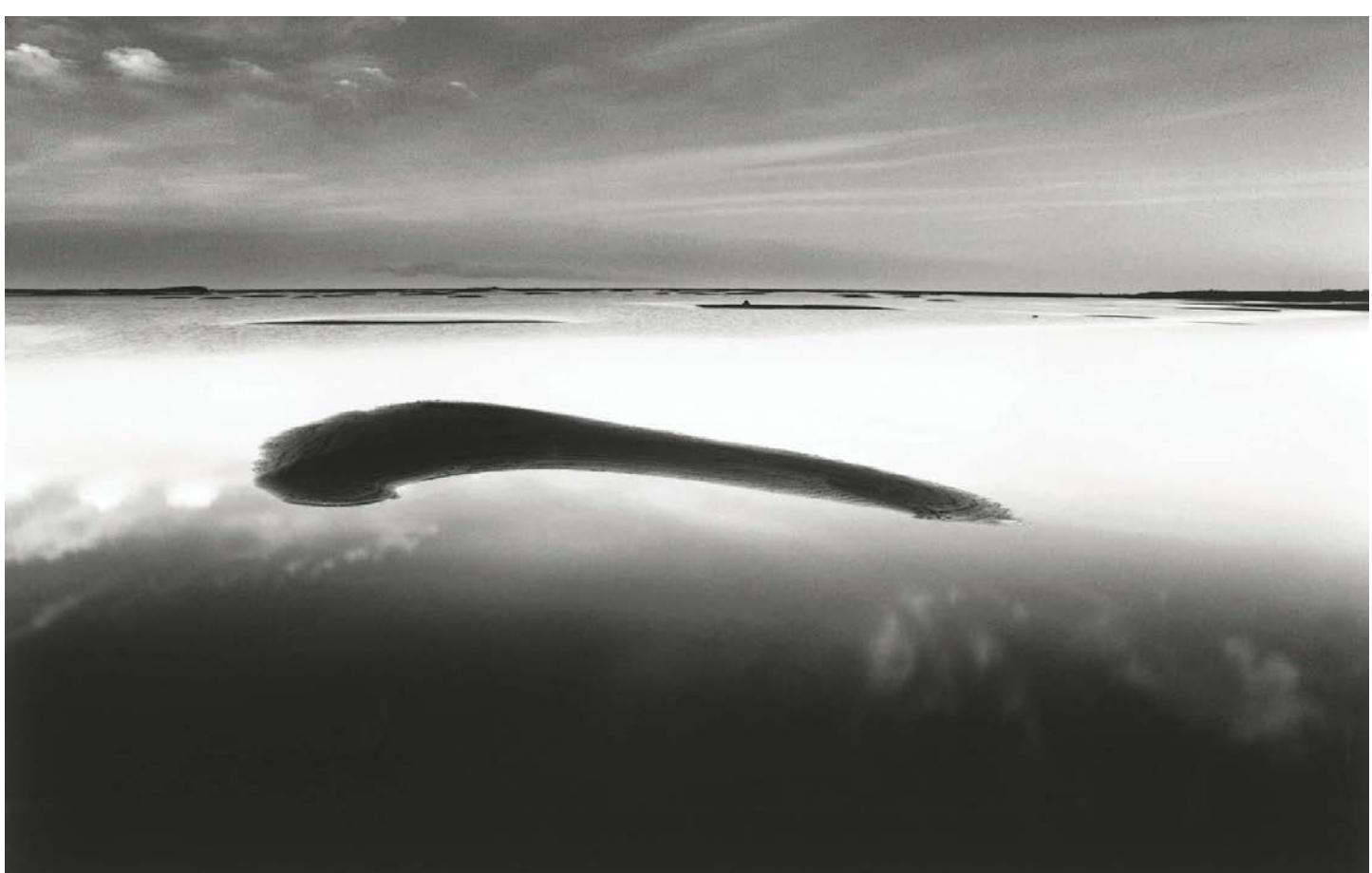
Having visited every area of the island in every season he has seen a lot of changes in the volcanic landscape, and beyond. 'There have been three newsworthy eruptions since I've been going there,' he says. 'I've seen the impact of man on the landscape but also the impact of the landscape on man. And how I've perceived it has changed – I now have different eyes to when I started.'

This intimate knowledge of the place has been garnered slowly, built up over time with close observation. 'Sooner or later the landscape starts to get to you, speak to you. I guess it's something that happens to you when you photograph a place over time,' he says. 'It is an inhospitable bit of land, a volcanic rock in the middle of the ocean where two tectonic plates meet. It's all volcanic, it's only volcanic, and ice, of course. There are active volcanoes all the time. It's a difficult place to establish life, which man has done, but every so often nature snaps ▶





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B-W



Top Powerlines Above Sandbanks at Night

◀ back and sweeps it away. We're not used to that, but Icelanders are very accepting about it.' So it was that Tim's story of Iceland changed over time to reflect these forces of man and nature, and the inevitable clash between the two. It was through this that his title *An Uneasy Calm* emerged.

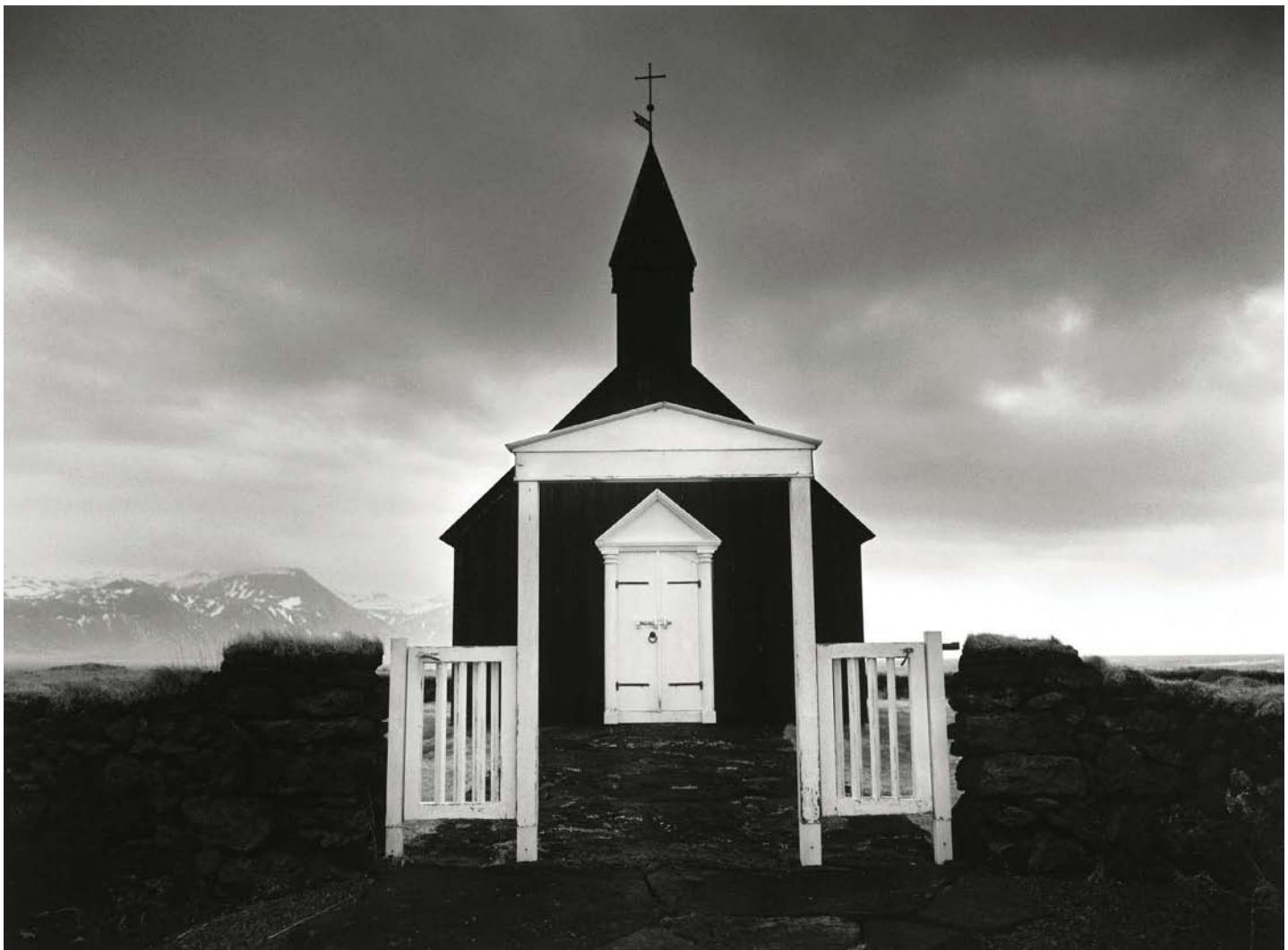
Tim's images of Iceland seem to connect the landscape with the life of the imagination. I put this to him and asked him if it was something he consciously set out to achieve. 'I've never thought about it like that,' he says. 'I can't photograph a place if I don't feel a connection. I guess it's just the way I am.'

As he built up his pictures, Tim also began to become aware of a narrative that was going on in the background to the work. 'Folklore is an important part of Icelandic culture but I hadn't really given it any thought when I first went there,' he says. 'But I started to see references to it – you can hardly not be aware of it. ›



Above **Dark force Below Troll's Country**







White crater from Hverir

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B&W

Every time I went back there it was reinforced and it began to colour the way I saw things. If you are receptive to the land and the culture that formed it, it inevitably becomes part of the whole.'

What is interesting is that the book too changed over time and Tim's decision to add his own text to it is an important one.

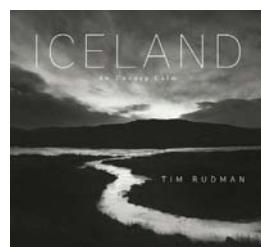
A well written essay, it adds a dimension to the work that he felt would complete it. He writes: 'The American photographer Minor White famously said: "One should not only photograph things for what they are but for what else they are". What else Iceland is will be different for every photographer. Sometimes it will be

immediate and accessible, sometimes elusive and tantalisingly out of reach like a word on the tip of the tongue...'

Iceland, for Tim Rudman, has not been out of reach – his vision, and his interpretation, speak of it with authority and integrity. What else could a landscape photographer wish for?



Iceland Trees

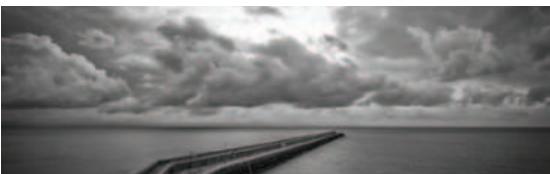


ICELAND: AN UNEASY CALM

Iceland: An Uneasy Calm by Tim Rudman is published by Opas Books in hardback at £55. It is also available in a deluxe collector's limited edition housed in a silk-bound clamshell box with a signed silver gelatin print, priced at £285.



For more information and to order your book visit iceland-anuneasycalm.com



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Light On Ferns Opposite Shadow On Leaves

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Davallia Tyermanii Fern



Cabbage Leaf



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THE SPACE IN BETWEEN

Images © Karen Knorr

In an extract from her new book, *Belgravia*, **Karen Knorr's** portraits describe an elite class living in London at the beginning of the Thatcher era. Here she describes her journey of discovery through text and photography.

Born in 1954 in Frankfurt am Main, Germany, and raised in Puerto Rico by courtesy of the US Government (Operation Bootstrap), I was too young in the sixties to enjoy the fruits of dissent. Too young to be a hippy and too old to be a punk.

I came of age in the 1970s and studied art and photography at Franconia College, New Hampshire, a small experimental, liberal arts college where there were no registered courses, no formal academic departments and no grades. Degrees were granted after students demonstrated competence in their fields to a faculty committee. Perhaps I was not yet ready for this freedom and left to study art and French in Paris, then on to London in 1976.

My parents had moved to London in 1975. After a long search they found a property in Belgravia, a fashionable area of the capital near Buckingham Palace, in what has recently been described as a 'slice of London' so exclusive even the owners are visitors'.

The property was a maisonette, a two-floor flat facing Lowndes Square, lovingly furnished in Georgian style by my mother.

I briefly stayed there when I arrived to visit on 4 July, 1976, during the hottest British summer in living memory.

This flat was where the Belgravia series began to take form in the large front sitting room. I photographed my mother and grandmother posing in furs, smoking and drinking wine accompanied by Pierre Clémenti and Catherine Deneuve kissing in Buñuel's film *Belle de Jour*. I photographed their friends living in Eaton Square, Lowndes Square and West Belgrave Mews, taking notes of their conversations which became the text underneath the images.

In the process of making this series, the people I photographed became actors and performed their identities in a collaborative

fashion with me. We chose clothes together and decided which part of their homes would suit the portrait. The meaning of the work can be found in the space between the image and the text: neither text nor image illustrate each other but create a 'third meaning' to be completed by the spectator. The text slows down the viewing process. We can study the text and return to re-evaluate the image in the light of what we have read. Key words are capitalised, broken up and laid out below the image, emphasising its constructed and ironic nature.

I stayed in my parents' flat for less than three months. I had decided to study photography and enrolled in a part-time professional photography course at Harrow College of Art and Design to build up my portfolio.

I was very keen to meet London photographers. In those days I identified with David Hemmings, who acted as the swinging sixties misogynist photographer in Antonioni's *Blow-Up*. I met David Bailey in his blue-painted house in Kentish Town, whose address I had found in the Yellow Pages. Kind and supportive, his modesty impressed me and

I had at last met the myth that inspired my favourite film. Later I began to photograph punks, visiting the Roxy, Vortex and 100 Club, listening to the Slits, Clash and Wayne County.

Two years later, now a full-time student at the Polytechnic of Central London, School of Communications, I dropped the idea of being a fashion photographer and was on my way to becoming a conceptual documentary photographer. It was there that my work formed its critical edge, responding to the intellectual debates of the 1970s and what was later to be called the politics of representation. This climate of enthusiastic debate threw all my preconceived ideas to the winds. It was a small revolution that changed my life forever.

'...neither text nor image illustrate each other but create a "third meaning" to be completed by the spectator.'

KAREN KNORR

Karen Knorr has taught, exhibited and lectured internationally, including at Tate Britain, Tate Modern, the University of Westminster, Goldsmiths, Harvard and the Art Institute of Chicago. She is currently professor of photography at the University for the Creative Arts in Farnham, Surrey. To see more of Karen's work visit karenknorr.com.



BELGRAVIA

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HOW DO WE READ A WORK OF ART?

Eighty years ago professor Guy Thomas Buswell published his groundbreaking research into how we look at works of art. His findings still provide food for thought for photographers, as **Tracy Hallett** explains.

What happens when we look at a work of art? In 1935 Guy Thomas Buswell (professor of educational psychology at the University of Chicago) enlisted the help of 200 volunteers to find out. Each subject was shown the same 55 pictures featuring paintings, sculptures, furniture, ceramics, textiles and architecture, while their eye movements were recorded on a moving film. Using this method Buswell was able to reveal, among other things, what the subjects looked at first, how their eyes travelled around the picture, and how long they spent considering each

element. The results appeared in the dry, but nonetheless engaging, book *How People Look at Pictures: A Study of the Psychology of Perception in Art*.

Straight away Buswell noticed that the majority of subjects carried out a general survey of the picture before deciding whether or not to embark on a more in-depth study. He also confirmed that eyes do not travel in a smooth gliding

Buswell noticed his subjects were attracted to faces before any other elements, but what if part of a face is obscured – do you go to the hand or the eye first?

action across an image; instead they move in a series of jerks (known as saccades) and pauses (known as fixations). Where these fixations occurred, and how long they lasted for, varied from subject to subject, but Buswell recorded several trends.

The first fixations were almost always the shortest, with longer pauses occurring later in the viewing process. According to Buswell these early hesitations were a sign that the subject was simply looking at a picture, whereas the longer fixations implied that some form of mental process was underway: perhaps the subject had begun to reflect on what he was seeing, or was





making comparisons between one artwork and other pieces he had seen.

Buswell noted that, where present, subjects were attracted to human faces first. He plotted the fixations of 76 subjects looking at *The Solemn Pledge, Taos Indians*, a painting by Walter Ufer (the picture shows three generations of a family in a silent exchange). The vast majority of the 3,763 fixations fell on the faces (with the boy in the lower section receiving slightly less attention than the older, more centrally positioned, figures). The mountainous backdrop was virtually ignored.

The study also looked at how viewing habits might differ between adults and children. Of the 200 subjects taking part, 144 were adults, 44 were high-school pupils and 12 were elementary grade children. Incredibly, the professor found no significant differences between the

It's assumed that eyes follow lines, but Buswell found this was not always the case – do you follow the railing down, or go to the window or centre of the spiral first?

way all the groups viewed the test pictures – the location and duration of the fixations were virtually the same.

He also compared the viewing patterns of subjects with artistic training against those without. Before the test, he assumed that the 'trained' group would make longer fixations – allowing for deeper levels of reflection or interpretation – but this was not the case. If anything, the trained group made shorter

...the professor found no significant differences between the way all the groups viewed the test pictures.'

fixations. This led Buswell to conclude, 'The differences, whatever they be, which exist between persons with and without artistic ability evidently exist in the central process of the mind rather than in the perceptual pattern of the eyes.'

There were also surprising results when Buswell looked at the way colour affected viewing patterns. It's a common belief that red, even in small quantities, dominates a composition, but the study seemed to suggest otherwise. Using a painting entitled *Stowing the Sail* (by Winslow Homer), Buswell looked at how quickly each subject turned his attention to a small red flag to the left of the centre. Incredibly, most of the participants paid little attention to this area (from a total of 2,989 fixations only 57 fell on or around the flag).

Buswell also showed the subjects *Mount Equinox, Winter*, a painting by Rockwell Kent, in both colour and black & white. He was ›



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Left Having carried out a survey of each picture, Buswell's subjects focused on smaller details – areas of high contrast and intersecting lines received a lot of attention.

amazed to find that colour (or the absence of it) made virtually no difference as to how the picture was viewed. While he admitted that the results were far from conclusive, he did suggest, 'It may be that the chief effect of colour is in the pleasing mental experience and the satisfyingness or lack of satisfyingness of experiencing colour is not revealed in the characteristics of eye movements.'

'He was amazed to find that colour (or the absence of it) made virtually no difference as to how the picture was viewed.'

Another common assumption is that our eyes always follow vertical lines upwards, horizontal lines sideways, and spirals round and round to the centre. But once again Buswell revealed this was not the case. In one example, the subjects were shown the interior of a cathedral, with vertical pillars soaring upwards on both sides of the picture. When the fixation data was reviewed he was surprised to find that while

Below Buswell's subjects didn't spend much time looking at backgrounds, but we know they provide valuable context – even if they're only seen in our peripheral vision.



the subjects did follow the vertical lines, they tended to do so in a downward direction!

Like any study, Buswell's is not without criticism. Let's take *The Solemn Pledge* as an example. According to the data, few fixations occur over the mountains, trees and grass in the background. So could the artist have left this area completely blank? Well, no. Despite the lack of direct attention it receives, the background is an important scene-setter, providing valuable context for the four figures. Perhaps the reason it receives so little attention is because it appears in the subject's peripheral vision, which Buswell had no way of analysing.

The data also suggests there is little difference between the way artists and non-artists/adults and children view art but, as Buswell indicates, this may only apply to the way their eyes physically move around a picture and not their understanding of the artwork itself. To find out if age or training do influence perception we need to analyse what's going on in the brain when a subject

encounters a piece of art – and this kind of study is some way off. It's been 80 years since Buswell first published his research, but the results still provide much food for thought.

Above Eyes can only focus on one area at a time, so an image like this can be unsettling as it forces us to leap from one face to the other, avoiding the centre of the frame.

FURTHER READING

How People Look at Pictures: A Study of the Psychology of Perception in Art
by Guy Thomas Buswell.

How People Take Pictures: Understanding Consumer Behaviour Through Eye Tracking Before, During and After Image Capture – a report by Marianne Lipps looking at how people compose, take and edit pictures.

Telling Time by Alexander Sturgis – a fascinating paperback looking at how painters suggest movement and narrative in still images. Includes a chapter on how the same picture can be seen differently by different people.

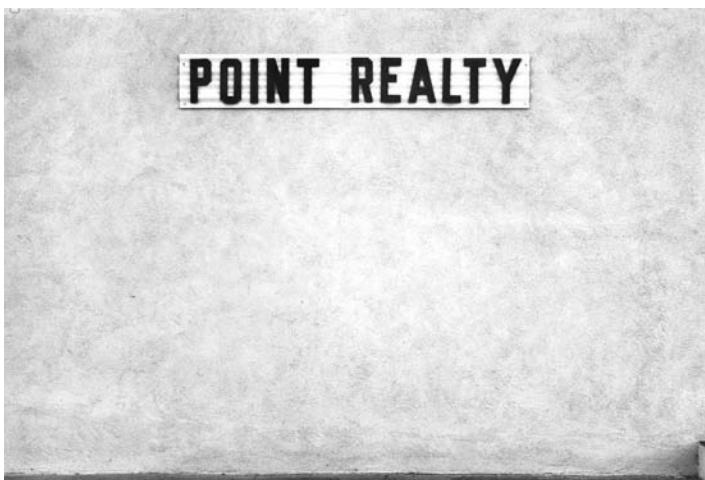
The Value of Professional Photojournalism – a study conducted by journalism consultant Sara Quinn using eye tracking to discover what makes a photograph memorable, shareable and worth publishing.

Tracking the Gaze – an article by Michael Neault for *Art21 Magazine* looking at the work of psychologist Alfred Yarbus and his eye tracking of subjects shown the painting *An Unexpected Visitor* by Ilya Repin.

A MODERN EYE

Lewis Baltz was fascinated by the man-made industrial landscape he found around his home town. Shoair Mavlian, assistant curator of photography at Tate Modern, looks at how he worked and what made him unique.

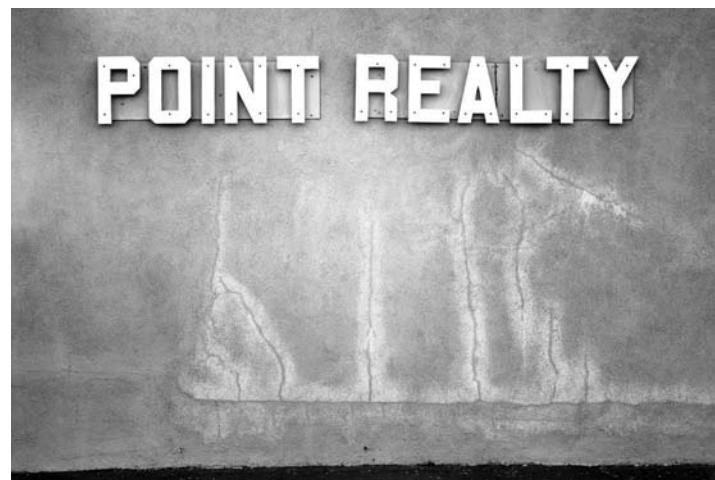
POINT REALTY



Dana Point No.1, 1970.

© Lewis Baltz/J.Paul Getty Trust

POINT REALTY



Dana Point No.2, 1970.

© Lewis Baltz/J.Paul Getty Trust

50
B&W

Best known for his straight photographic practice, Lewis Baltz's work has strong links to minimalist and conceptual painting and sculpture. As a photography curator, the type of work which blurs the boundaries into other areas of art practice

He documented these banal built environments in a precise and methodical way, showing a new critical perspective on the American landscape.

offers exciting possibilities for research and display.

Lewis Baltz was born in Newport Beach, California, and studied at the San Francisco

Art Institute and Claremont Graduate School. In the 1970s he quickly became a key figure in American landscape photography as part of a young

generation of photographers who had a distinct approach to the documentation of the manufactured industrial American landscape, the urban and suburban realities. He is most commonly associated with the New Topographics movement, having been included in the seminal exhibition *New Topographics: Photographs of a Man-Altered Landscape* (1975).

In the late 1960s, while still at university, Baltz began a project photographing industrial parks and new built landscapes which were quickly populating the west coast of the United States. These images would go on to become known as the *Prototypes* series.

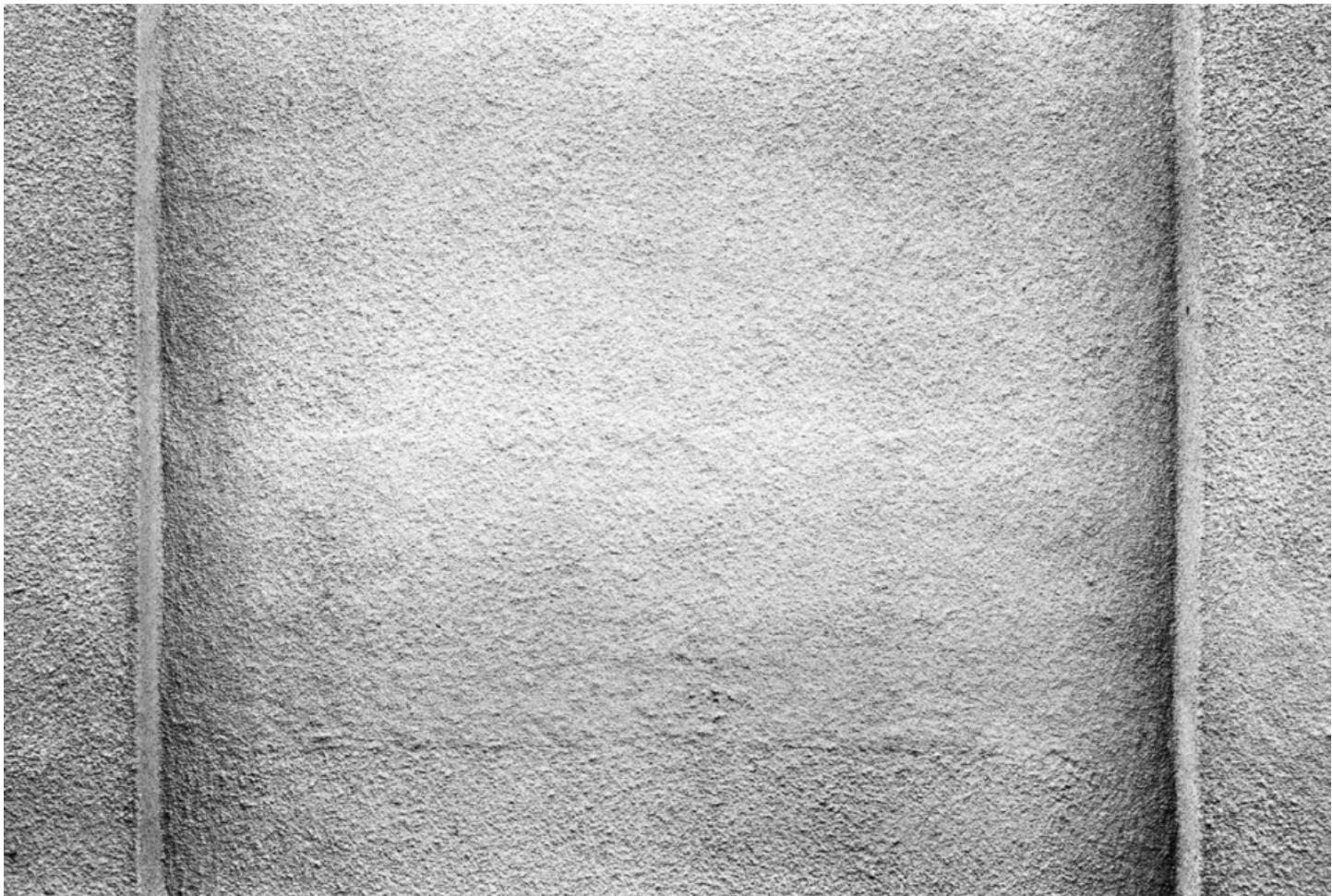
Over a ten-year period Baltz added to the series, creating a body of work of around 80 photographs that documented close-up, textured and cropped fragments of the man-made industrial landscapes he found around his home town of Newport Beach and the Los Angeles Bay Area. He documented these banal built environments in a precise and methodical way, showing a new critical perspective on the American landscape. He titled the series *Prototypes*, referring to

Lewis Baltz Archive, Getty Research Institute, Los Angeles (2013.M.31) © J. Paul Getty Trust



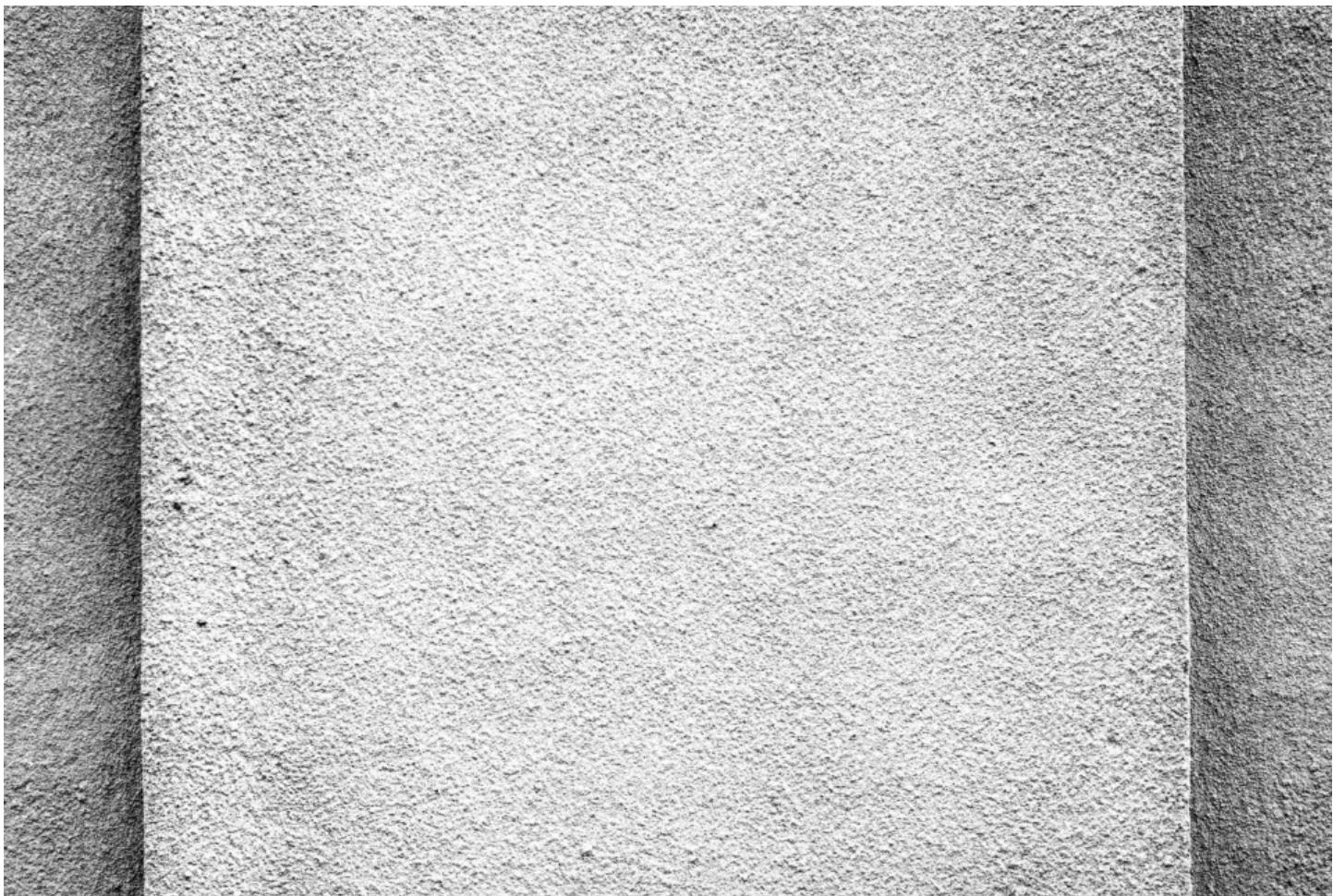
Claremont, 1973.

Opposite top **Houston A, 1972**. below **Houston B, 1972**.



51

B-W





Los Angeles C, 1972.



Mission Viejo, 1970.

to both the replicable nature of industrial manufacturing and the social conventions of the time.

Throughout the series several themes reappear: industrial signs, cars and parking lots, walls, doors and windows. However, as well as the subject matter, it is the precise composition of each photograph

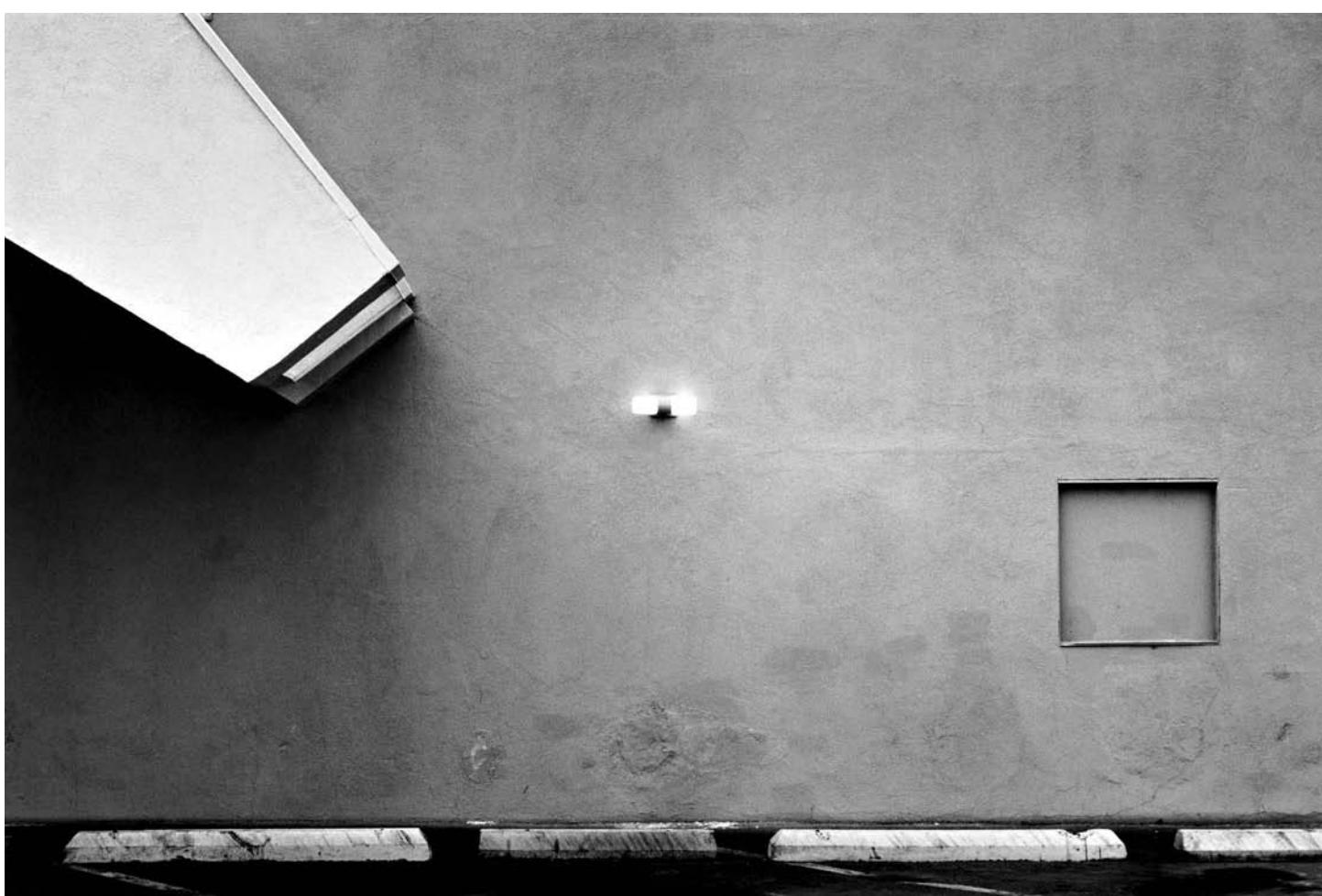
'It is the precise composition of each photograph that made his approach so unique.'

that made his approach so unique. Each image is cropped in close, so that the viewer is forced to focus in on a very specific area of the landscape. With very little sky visible, Baltz frames each shot so the architecture creates a series of

parallel lines and right angles with the top, bottom or sides of the image. In this way he transforms the architecture found in the everyday landscape to look like found minimalist sculptural forms. With little foreground or

background, the images have a frontal middle distance that dominates the image.

Each of these *Prototypes* are the exact same size (approximately 6 x 9in), keeping continuity throughout the series. Baltz's technical skill as a photographer can be seen throughout his working process – from his clean negatives shot



Laguna Beach, 1970.



Newport Beach, Showing Actual Damage, 1973.

53

B+W

on 35mm film, which capture the light in a stark and even way; to his skill in the darkroom, seen in the even tones in his prints.

The way in which he presented his work in the gallery was also an important part of his practice. During a time when it was common to mount photographs on board, Baltz took a slightly different approach. He wanted the photographs to sit as objects so that they did not sink into their surroundings. To ensure this, he would trim the white border from the prints and mount the work on a second piece of processed photographic paper cut to exactly the same size and would sometimes use ink to black out the side edge. This unique way of presenting the *Prototypes* means they sit as both images and objects, inspired by his interest in minimalist practices in painting and sculpture.

In 2012, in order to reflect Baltz's affinities with minimalist, post-minimalist

and conceptual art practice, we installed a large display of his photographs alongside two minimalist floor sculptures by Carl Andre – *Equivalent VIII* 1966 and *Steel Zinc Plain* 1969, both made during the same time period Baltz was developing his *Prototypes* series. In the 1970s both artists had exhibited their work with Leo Castelli, a New York gallery

at the forefront of showcasing minimal and conceptual art.

This approach to showing photography alongside other art forms is central to our approach to photography at Tate Modern and opens up interesting lines of research and connections between artists, sometimes realigning the history of photography with other parallel art histories.

YOU MIGHT
ALSO LIKE...



Embarcadero Center B, 1967.

Ed Ruscha was born in Omaha, Nebraska, in 1937 and since the 1960s has worked across different mediums including photography, painting, drawing and film. He is best known for his pioneering approach to the photobook, which he began experimenting with in the 1960s and produced books such as *Twentysix Gasoline Stations* (1963) and *Every Building on the Sunset Strip* (1966).

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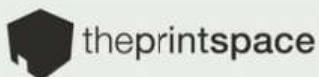
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INSPIRATION

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ALL ABOUT PRINTING

Printing your pictures gives a wonderful sense of completion to a creative project. But what size should you print them? **Eddie Ephraums** considers why size matters in a more subtle way than we might think.

VENICE WORKSHOP PRINTS
By *Kate Somervell*

Printing turns our visual ideas into reality. If we don't print, what happens to those ideas? Will they just rattle around inside our heads, as they do in our hard drives – and to what effect? If you're not sure about printing, or perhaps you're excited to print but want a no-fuss, easily affordable solution, then I'd highly recommend a Canon Selphy dye-sub printer. They're great fun and brilliant for making excellent quality, notebook-size prints, like these wonderful Venice workshop dog pictures by Kate Somervell.

Venice work prints © Kate Somervell







SMALL OR LARGE?

A Canon Selphy 6x4in work print against my 24x30in final print on Fotospeed Signature Smooth Cotton 300gsm paper. Printed larger, the graceful arcs and gestures of the gondolas have a chance to flow, while the sheer volume of black in the bigger print has a noticeable emotional effect. Printed on even richer looking gloss paper, the big print could overpower an intimate living room wall.



WASHING LINE, VENICE

What size would I print this image? That depends on the idea I want to convey. If the print is about the soft, dreamy folds of the sunlit sheet, then I would keep it relatively small and silky, free of any noise. If the idea is to convey pattern, line and form, then a larger scale and more imposing print, in which the eye has to move around, will help the idea to work.

I'm looking at some of my Venice images in Lightroom, wondering how to print them. On screen I can make them any size, contrast or toned colour I like. There are so many other tools and plug-ins I can use that I could play with the images *ad infinitum*. Experimenting like this is both fun and educational, seeing how the pictures might look. But at some point I need to commit. That's what printing is about: producing something fixed and tangible that we can put our name to.

One of the things I enjoy about printing is signing the finished print. As I commit the pen to paper, something in me shifts, as I suspect it does for all of us when we put our name – and our creative neck – on the line. With

each print I feel that wonderful sense of completion we get after a challenge. I also sense myself grow as a photographer. Does this growth make me certain of how I should print the next image? Certain – no; more confident about printing – yes.

I see printing as part of a continuous creative cycle of exploration and revelation, in which there are no fixed end points nor absolute rules, other than to have a go. Confidence comes with practice and it lubricates the creative process – especially printing.

I try to approach each print afresh. So my imagination needs plenty of stimulation. This is why I visit exhibitions, such as last summer's *Atlas*

Gallery show of classic B&W prints. It featured the likes of Lartigue, Burri, Weston, Arnold, Brandt, Penn and Cartier-Bresson, as well as contemporary masters. In particular, I was struck by the size of some of the prints. Size alters and affects the meaning of a print. Yet, how this works is often overlooked. Reading Stephen Shore's *The Nature of Photographs* again has reminded me of this. In it Shore describes the physical, depictive and mental levels of an image. If you print your images, it is an essential and enjoyable read.

Interestingly, print sizes are listed in exhibition catalogues, yet there is hardly ever mention of other aspects of the printing process, other than the medium: silver gelatin, platinum, dye transfer, inkjet and so on. At the *Atlas* show there was a wide range of different sized prints listed and I noticed, for example, how a set of Helmut Newton's Amazonian nudes lacked something of their usual in-your-face, statuesque boldness. The reason, perhaps? They were 5 x 6.5in prints – much smaller than his normal exhibition work.

Will printing big make any of us better photographers? In the gallery world at least it seems that size may matter. At the *Atlas* exhibition there was a tiny, 6.4 x 9.5cm Tina Modotti print of a cactus and, at the other end of the spectrum, a very much larger 105 x 75cm William Klein print of *Smoke & Veil*. With a price tag of £18,500, the Modotti was £500 more than the Klein!



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EXPOSURE AND METERING

Part One

It's easy to correct a badly exposed image during post-production, but if optimum quality is your goal then you really need to get it right in-camera. In the first of a two-part feature, **Lee Frost** explains how.

The first SLR I ever owned was a Russian Zenith EM. My mum bought it for me for Christmas when I was 15. It cost £30. Unfortunately, my best mate at the time got a Zenith TTL that very same Christmas and it kinda stole my thunder because, as the name implies, it had through the lens metering.

OK, it was fairly rubbish centre-weighted TTL metering, but compared to the crappy matched-needle thingy on the top plate of my camera, it was state of the art. He could shoot half a roll of film in the time it took me to take an exposure reading and stand a fairly good chance of getting the exposure within the latitude of that film – which meant he could then make a half decent print. I, on the other hand, might as well have just plucked f-numbers and shutter speeds randomly out of thin air than

bother trying to measure light levels with my camera's CCD metering cell. Needless to say, I didn't take many photographs and he didn't remain my best friend for long.

Looking back, I now realise there were benefits to having to work with such a basic camera. It forced me to learn about exposure and understand how a metering system works, and over the years my photography has benefitted immeasurably.

Alas, if you've become interested in photography in the last decade, the same may not apply. Digital cameras make life so simple that you can get by without knowing anything about the fundamentals of photography. Unfortunately, this can seriously limit your creativity and compromise the quality of your work, so over the next two issues I'll be taking a close look at the art of metering and exposure.

This month we kick off with a refresher course in the fundamentals.

HASSI LABIAD, MOROCCO

A black background like this can fool your camera into overexposing to try to make the background lighter. You'll need to reduce the exposure by a stop or two to compensate.

Canon EOS 5D MKIII with 70-200mm zoom, 1/160sec at f/8, ISO 1600

◀ EXPOSURE BASICS

If you've ever wondered why your images sometimes come out too dark or too light, it's because all camera metering systems are calibrated to correctly expose subjects and scenes that reflect 18% of the light falling on to them. Visually, this average reflectancy can be represented by a mid-grey colour known as 18% grey. Most of the time, the tones and colours in a scene will average out to roughly match this 18% reflectancy, which is why your camera generally produces well-exposed images.

But if the reflectancy is much higher than 18% – such as a snowy landscape – your camera sets an exposure to make it 'average' so you tend to get underexposure (because grey is darker than white). If a scene consists mainly of dark tones, the opposite occurs – your camera tries to record it as 'average' and you end up with an overexposed image (because grey is lighter than black).

In the good old days you could buy an 18% grey card and take metering readings directly off it in tricky lighting, to avoid exposure error. I carried one in my backpack for years! If you were shooting a portrait against a black background (which would probably cause overexposure), all you did was hold the grey card in front of your subject's face, take a reflected meter reading from it using your camera's TTL metering, set the exposure, move back into position and shoot (while hoping the light levels didn't change before you hit the shutter release).

What a load of faffing around that was!

62
B&W



GEYSIR, ICELAND

Left to its own devices, your camera will try to record snow as grey, so you'll usually need to dial in up to +2 stops of exposure compensation to get a crisp white tone like this.

Canon EOS 5D MKIII with 24-70mm zoom, 1/125sec at f/8, ISO 800

Fortunately, technology has moved on and it's no longer necessary to mess about with grey cards or any other laborious metering methods. These days all digital SLRs use multi-zone intelligent metering patterns, such as Canon's Evaluative system and Nikon's Matrix system, to measure light levels in

many different zones of the image area and identify situations where exposure error is likely – then set an exposure accordingly.

In the vast majority of situations these metering patterns are very accurate and reliable. They're not totally foolproof, however, and occasionally will need



OLD HASTINGS, EAST SUSSEX

A scene can contain really bright and really dark areas, but if neither one dominates then the average tone may still be close to that magic 18% grey.

Pentax 645D with 55mm lens, 1/5sec at f/16, ISO 100



NEAR VIK, SOUTH ICELAND

When the tones in a scene average out at roughly mid-grey, your camera's metering system will deliver perfectly exposed results without any help from you.

Canon EOS 5D MKIII with 17-40mm zoom, 0.6ND grad, 1/60sec at f/16, ISO 400



PLOKTON, KINTAIL, SCOTLAND

Bright sky is one of the main causes of underexposure in landscape photography, but you can use that to your advantage – in this case I was happy for the island and trees to silhouette.

Canon EOS 5D MKIII with 70-300mm zoom, 1/60sec at f/16, ISO 200

a little help from you. More importantly, the situations where exposure error is likely to occur tend to produce the most successful images, so you really need to know how to deal with them if your photography isn't going to reach a dead end.

OVERCOMING EXPOSURE ERROR

The easiest way to avoid exposure error is by recognising the situation where it's likely to occur then taking steps to prevent it. This is much easier with a digital camera because you can check your shots as you go.

Taking several shots at different exposures (bracketing) was the solution with film, but it wasted film, time and money. The same can be done with a digital camera. All DSLRs have an auto exposure bracketing (AEB) mode that allows you to choose the number of frames you want to shoot and the exposure parameters. You could shoot five frames at -2, -1, 0, +1 and +2 stops, for example. There aren't many situations where one of those frames wouldn't be correctly exposed. However, do you really want to take five shots every time you press the shutter, then wade through them all on your computer to weed out the correct ones?

Here's what I do. I tend to assess a scene or subject and decide if there's a risk of under or overexposure. If there is, then using my camera's exposure compensation facility I dial in anything from +/- 1/3 - 2 stops to compensate before I start shooting. Once I've taken the shot, I quickly check the preview image and histogram

for exposure accuracy. If the image is still over or underexposed I change the level of exposure compensation and shoot again. It rarely takes more than a couple of attempts to get the exposure bang on, and as the subjects I shoot are predominantly stationary, I'm rarely in a mad panic.

There's more of a risk of underexposure than overexposure, but underexposure is a no-no in digital photography as it increases image noise and degrades image quality,



RUMBLING KERN, NORTHUMBERLAND

A 10-stop ND filter is ideal for recording motion in a scene, but it's too dense to meter through so you'll need to take an unfiltered test shot then calculate the exposure.

Canon EOS 5D MKIII with 17-40mm zoom, 0.6ND grad and 10-Stop ND, 96secs at f/22, ISO 100

whereas a little overexposure is a good thing as it helps you record more tonal information (this will be covered in more detail next month). Consequently, I'd rather overexpose a shot a little than underexpose it, which is basically how we were always taught to expose black & white negative film (expose for the shadows, let the highlights take care of themselves).

What is correct exposure? That's subjective, of course. Usually you will want ▶



OLD HASTINGS, EAST SUSSEX

A polariser reduces the exposure by roughly two stops, but your camera's metering system will compensate for this automatically so you don't need to do anything.

Pentax 645D with 55mm lens, 1/40sec at f/11, ISO 100

to capture an image that faithfully records the scene or subject you're photographing. However, there's no rule that says you have to. Intentional over or underexposure can be used creatively to achieve a certain effect or mood. It's better to do this in-camera than during post-production because you're then making creative decisions at the time you press the shutter, rather than opening a file in Photoshop much later and thinking, 'Right, what can I do with this?'

FILTERS AND EXPOSURE

Back in the day, if you wanted to use an ND grad it was always recommended to take a meter reading and set it using manual exposure mode without the grad on the lens. That's because the grey part of the filter tended to fool centre-weighted metering into causing overexposure.

Many photographers still think this is the case. However, modern multi-zone metering isn't so easy to fool. In fact, if you position the grad on the lens before taking a meter reading, you're actually doing your camera a favour because you're evening-out the contrast between the top and bottom halves of the image so the metering system stands a much better chance of calculating correct exposure. Metering through the grad also means you can use aperture priority instead of manual, so it's quicker and easier to set up and shoot and you're less likely to miss a great shot if the light's changing.

The same applies with polarising and weaker solid ND filters. Stick them on the lens and fire away. The only filters I don't meter through are my extreme NDs – Lee Big and Little Stopper, Hitech Pro Stop IR ND 6, 8 and 10. These filters are too dense, so your camera's meter will be confused and give a false reading.

To avoid error, I take a meter reading without the ND in place (but with my ND grad in place if I'm using one), shoot a test image, then calculate the new exposure taking into account the filter factor of the ND. For example, if I get a test exposure of 1/15sec at f/11 and want to use a 10-stop ND filter, I increase the exposure to 60 seconds and make the exposure using my camera's bulb setting.



SAATCHI GALLERY, LONDON, ENGLAND

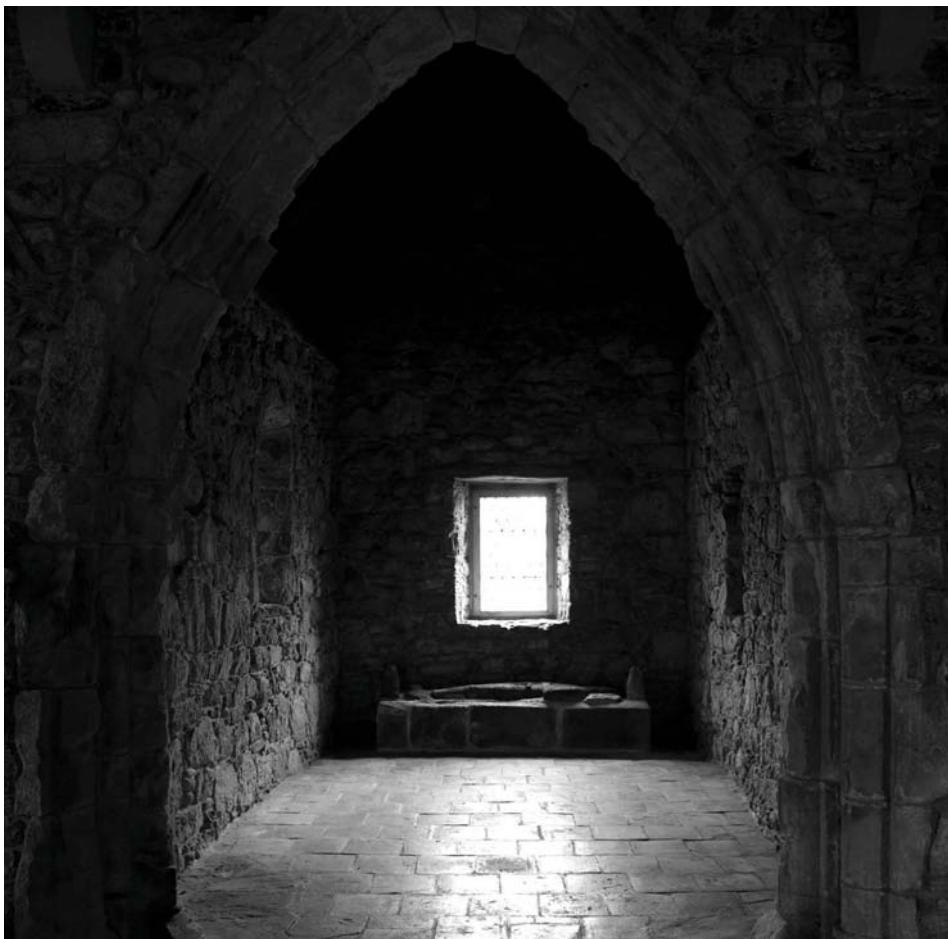
I increased the exposure by 2 stops over what my camera set as 'correct' so the area of intense brightness in the background didn't cause the shot to underexpose badly.

Canon EOS 5D MKIII with 17-40mm zoom, 1/60sec at f/4, ISO 12800

METERING PATTERNS AND EXPOSURE MODES

I'll cut to the chase. Modern metering is amazing. All DSLRs use some form of intelligent metering pattern that measures light levels in dozens, if not hundreds, of zones around the frame to assess brightness and contrast then sets an exposure based on model situations programmed into its on-board computer. Result? Perfectly exposed images in about 98% of situations. Scenes that used to send centre-weighted metering into a spin, such as really light or dark subjects, are no longer a problem because your camera's metering system can usually cope with them.

My Canon DSLRs have four different metering patterns: evaluative, centre-weighted, partial and spot. I always use evaluative because that's the intelligent pattern and the most reliable. In my film days I used a handheld digital spot meter or a handheld incident lightmeter, but that's because my cameras had no metering system so I had no choice. But as soon as I switched to digital capture the handheld meters went on eBay.



RODAL, ISLE OF HARRIS, SCOTLAND

This dark chamber was lit only by daylight entering a small window, creating extremely high contrast. In order to record detail in the stonework I had no option but to let the window overexpose and come out white.

Canon EOS 1Ds MKIII with 24-70mm zoom, 0.4sec at f/4, ISO 100

OLD HASTINGS, EAST SUSSEX

A straight exposure would have recorded these old fishing boats as silhouettes, because they were backlit by the sun. I increased the exposure incrementally until enough detail in the boats was captured. It took almost 3 stops!

Pentax 645D with 120mm lens, 1/400sec at f/5.6, ISO 100



Why waste time employing a slow method of determining correct exposure when the metering system in your camera is quicker and more reliable?

That's why I never use the centre-weighted metering pattern. It's old-fashioned and unreliable, so what's the point? I'm puzzled as to why camera manufacturers bother including it any more. Spot and partial metering can be useful in experienced hands, but unless you do a lot of photography in tricky lighting (such as in theatres or music venues where your subjects are brightly lit against dark backgrounds) you're unlikely to ever need it.

It's the same with exposure modes. You still get a choice of auto, aperture priority, shutter priority, program and manual, plus various subject modes in many cases. But for 99.9% of the photographs I take I use the same mode – aperture priority. It's by far the best mode for general use because it allows you to set the aperture of your choice and leave the camera to set the shutter speed. This means I can control depth of field, setting a wide aperture such as f/2.8 or f/4 to throw the background out of focus when I'm shooting portraits, or stop it down to f/11 or f/16 when I'm shooting scenics and want everything to record in sharp focus. If I need to use exposure compensation to increase or



MALDIVES, INDIAN OCEAN

Sometimes, when you shoot into the light, you want solid features to silhouette, in which case a straight exposure will usually be the best one.

Canon EOS 5D MKIII with 24-70mm zoom, 1/160sec at f/16, ISO 100

reduce the exposure, the aperture also remains unchanged and instead the camera adjusts the shutter speed.

Shutter priority is handy for sport, action and nature photography where you need to control the shutter speed. But you can still do that in aperture priority by changing the aperture so the shutter speed changes to what you want – though more often than not when you're shooting moving subjects your lens will be at its widest aperture anyway to give you the fastest possible shutter speed at the ISO set, so it doesn't matter if you're in aperture priority or shutter priority!

As for the other modes, manual is useful for studio work with flash but slow and unnecessary at any other time – unless you need to set manual so you can access the Bulb setting for long exposures. My DSLR has a Bulb setting on the mode dial. Program, auto and subject-based modes are a complete waste of time unless you're a beginner.

So, in a nutshell, if you want to keep things simple and consistent, stick with the same metering pattern and exposure mode – for me it's evaluative metering and aperture priority.

NEXT MONTH

Advanced exposure – how to assess and interpret histograms to get the very best from your camera's sensor and achieve optimum image quality.

PHOTO PROJECT 28:

ON THE WATERFRONT

All images © Tim Daly

With their time-worn surfaces, old signage and traces of the past, the dockland buildings of a historical waterfront present a fantastic opportunity for a photography project. Take a step back in time with **Tim Daly**.

The lure of a crumbling dockland has proven too tempting for documentary photographers such as Walker Evans and others over the last 100 years.

Nowadays, though, with many original sites cleaned up and renovated, you're just as likely to be inspired by roaming around the gloriously tactile virtual port of Los Santos when playing *Grand Theft Auto*.

Yet, dig a bit deeper in the real world and you can find some promising locations that are still ripe for exploration. Dockland warehouses, ship breakers and marine engineering

yards are all stuffed full of interesting things to shoot – and all have a rich history that's worth exploring through your work.

If you're inspired to make a similar photo story then check out David Campany's brand new book (*Walker Evans: The Magazine Work* by David Campany) featuring all of Walker Evans' magazine work in wonderful detail. In addition to his sensitive pictures, Evans also wrote short passages that added even more to the final piece – so you could use this project as an opportunity to tell a complex story in both words and pictures.

SECTION 1: THEME IDEAS

For this kind of project it's important to do your research in advance of the shoot, picking a location that's rich enough to sustain your interest but also one that allows you free access to do the work.



1 SHOOT WHAT CAN'T BE SEEN

Next to London's stylish riverside Design Museum are developments named Cinnamon Wharf, Coriander Court and Clove Buildings. Their names are not a coincidence, however, for up until a few years ago you could still smell the spices housed in nearby warehouses. It was ingrained into the cobbled streets (like this example) and the very fabric of the historical buildings. Encountering the scent in person was a unique experience.

When shooting your response to this project, don't always focus on the present and the visual, instead try to illustrate something that can't be seen. Using your research and background reading, you can make images that become more interesting when accompanied by a caption or short text. Photographer Paul Seawright's projects often deliberately exclude elements that are central to our understanding of the issue, but are more interesting because of it.



2 REVISIT A FAMOUS PROJECT

Many photographers have been drawn to dockland areas in the last century, yet these older projects can prompt you into making a then-and-now response. This example was shot in Kent Avenue in Brooklyn, following in the footsteps of Walker Evans' waterfront project. If you are inspired to see what remains of a historical photography project, then you can rediscover the work on Google Earth before you visit. Roaming the streets online is a great way of identifying where historical images were taken. If you search for 75 Water Street, Brooklyn, NY, on Google Maps, then drag in the Street View option, you'll be standing in front of the same crusty warehouse photographed by Walker Evans 65 years ago. And it's still crumbling away.

As long as you have a district or street name to work with, most things are easy to find online.



3 GHOST SIGNS

Each generation of an area's inhabitants puts down its own marks, which can be legal in the case of signage and not so legal in the case of graffiti. This example shows a mixture of the two in Liverpool dockland's Baltic Triangle, the city's thriving creative quarter which is in a state of constant flux.

Examples of historical signage are fast disappearing, but thankfully they are being recorded by keen photographers all over the world. Sam Roberts' excellent Ghost Signs archive is a great collection of photographs of soon to disappear signage painted on the gable ends of houses, shops and factories. The archive is available to look at online and you can even contribute new material and be part of the project. Check out the galleries and see if you can shoot something new for the archive.



4 INTERIOR HISTORIES

Shooting on the inside rather than looking at the outside surfaces and facades of a building is another way of approaching your project. Although access issues may restrict this kind of activity – think about the health and safety issues and liability – getting permission to go inside is well worth the hassle. If you are successful, you'll pick up the unique atmosphere and lighting of the original space and quite possibly well-preserved details, textures and furniture that have long since been forgotten.

This example, taken in an 18th century warehouse, was largely untouched when photographed a few years ago – now the building is converted into swanky hotel accommodation.



5 BEFORE THEY DISAPPEAR

All over the UK and Europe, dockland areas are being redeveloped and reshaped to provide housing, employment and leisure opportunities. Yet many of the historical buildings and areas will inevitably be changed beyond recognition. Seek out an area that's about to be developed and see if you can make a record of it before it disappears.

The gigantic Wirral Waters development in Birkenhead and the controversial Peel Holdings plans for north Liverpool docks are two projects that are already underway. As this example shows, it's important to capture permanent structures before they are scrubbed clean.

SECTION 2: READING AND THINKING ABOUT YOUR IMAGES

Historical areas are usually layered with visual information, all of which require a certain level of unpicking and deciphering.



CULTURAL SYMBOLS

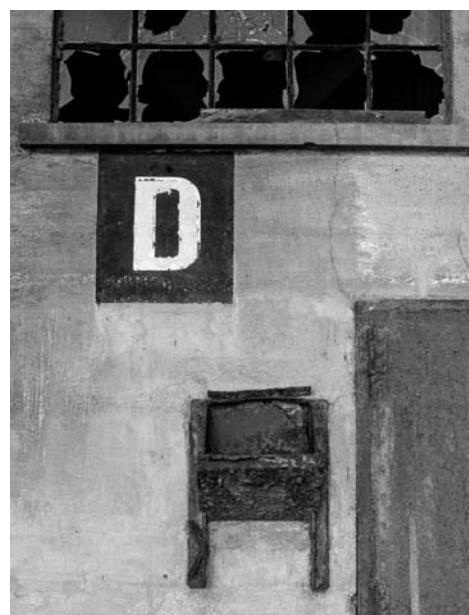
Vintage signs are rare to find nowadays, but there are plenty of redundant symbols littering the outskirts of our major towns. In this kind of project you'll be working like an archaeologist, unearthing hidden gems that have long since passed their sell-by

date. Look in scrap and salvage yards and buildings soon to be demolished. Occasionally you might find a properly preserved and maintained sign (as this example shows) that is celebrated for its vintage qualities.

MAKE A TYPOLOGY

A different way of creating a story is to work as a kind of visual collector of similar things – in other words, by making a typology. Photographers Bernd and Hilla Becher are most famous for observing industrial installations such as gasholders and water towers, then collecting them together into sets. Typologies can be made about anything you find that looks interesting, be it cultural, historical or visual.

In this example, I've made an alphabet set based on the industrial signage in an old warehouse. For an even better example of a typology, check out Eric Tabuchi's excellent *Alphabet Truck* photobook.





STREET LANGUAGE

While we've all seen enough shots of graffiti to last a lifetime, there are plenty of graphic and written elements within our historical docklands that can point to a more complex story. It's not a bad approach to capture whatever looks interesting and take some time after the shoot to do a bit of investigative research, if this helps unpick an unplanned angle to your story.

Street signage, writing and graffiti can sometimes be created as deliberate artworks or symbolise an emerging issue among residents and visitors. This bemusing example was shot in New York's Greenpoint dockland area.

SECTION 3: FRAMING YOUR SUBJECTS

Waterfront architecture and documentary projects need not all be captured with the conventional cool and detached shooting style, so consider these alternative ways of visualising your project.

68
B&W



SHOOT THROUGH VIEW

Purposely using visual barriers in front of your lens can be a really effective way to describe the act of seeing and being in a particular place. Any material that is semi-transparent, diaphanous or woven is well worth experimenting with and works best if you get your lens right up close to achieve the blurred effect.

Apart from adding a three-dimensional element to your image, as this example shows, it can also help to break up otherwise empty areas in your composition.

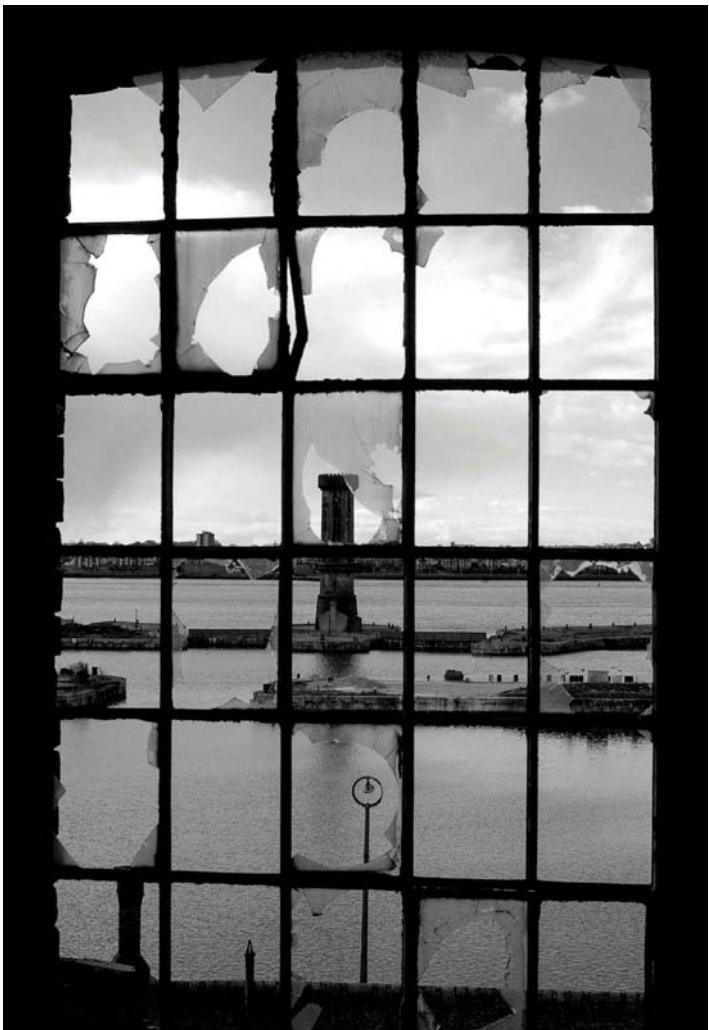


USING THE OVERHANG

Dockland architecture can sometimes be both gigantic and terrifying to walk around, especially if there are heavy steel cranes, pulleys or swing bridges in a state of permanent suspension. We very rarely shoot images with overhanging elements in the top of the frame, but this can be a very striking way to communicate size, scale and mass of a dramatic location.



69
B+W



WORM'S EYE VIEW

We mostly ignore the surface texture of the places we walk upon, but they too can contribute a real sense of the character of a historical place. Shoot with a semi-wideangle setting on a mid-range zoom lens, with your camera placed firmly on the floor.

As this example shows, you can achieve some really interesting views that help to exaggerate and emphasise your location.

INSPIRATIONAL QUOTE

'Late-day sunlight repaints the most prosaic buildings in the town with unearned beauty, dressing up all plain things beyond their station. Their very hardware has style and patina – great wrought iron hasps; fanciful metal stars that are the cross-support termini; ponderous door fittings that would suit a prison.'

– Walker Evans from *On The Waterfront*, a photo-story for Fortune magazine, 1960.

PROJECT OUTCOME

Aim to create a text and picture story based on one area that you've got access to and see if you can capture a wide range of different aspects, like this example taken from the inside looking out.

INSPIRATION

- Walker Evans – *Walker Evans: The Magazine Work* by David Campany
- Paul Seawright – paulseawright.com
- Sam Roberts' Ghost Signs Archive – ghostsigns.co.uk
- Eric Tabuchi's *The Alphabet Truck* – erictabuchi.com
- timdaly.com

All images © Andy Luck

The Canon EOS 760D and 750D are upper-entry level DSLRs with a pixel count that puts them on a par with their primary competitor – the Nikon D5500. The higher specified of the two new models – the Canon 760D – is outwardly very similar to the 750D but can be recognised by the mode dial on the left side of the body, leaving space for a top LCD status panel on the right, a useful touch that reflects the more enthusiast-oriented nature of the 760D.

The camera also has a handy quick control wheel around the four way navigation buttons. The wheel can be assigned to a number of functions, allowing changes to be made quickly and intuitively. The 760D also debuts Servo Auto Focus in live view mode, enabling continuous autofocus for burst shooting. This is a good camera for video and live view shooting, where the AF tracking excels.

Build quality is very good, with the familiar EOS ergonomic strengths of intuitive control



CANON EOS 760D

£649.99
(body only)

The Canon EOS 760D is a high-spec DSLR with an impressive pixel count of 24Mp. **Andy Luck** puts it to the test.

and button placement and the smooth contoured design Canon cameras are known for. The grip is deep and rubber padding on the rear surface in the thumb area helps make the camera secure in the hand.

The 760D is fitted with the

new 22.3 x 14.9mm APSC, CMOS sensor, capable of a maximum resolution of 24Mp. It also has the new Dicg 6 processor and can shoot at a respectable maximum frame rate of 5 frames per second. The camera is around 555g

with battery installed, which is a touch lighter than the Panasonic GH4 with its smaller micro four-thirds sensor. The 760D also has a fully articulated, vari-angle, 3in LCD touchscreen with 1,040,000 dots.



JAPANESE ANEMONE

The 63 segment evaluative metering system has done a good job of capturing the delicate tones of this tiny flower.

Canon EOS 760D with Canon EF-S 18-135mm f/3.5-5.6 IS STM lens, 1/640sec at f/5.6, ISO 100



RIPE CORN

A good level of fine detail can be had from the new 24.2Mp APS-C CMOS sensor.

Canon EOS 760D with Canon EF-S 18-135mm f/3.5-5.6 IS STM lens, 1/125sec at f/11, ISO 100



The autofocus is a 19-point all cross-type, which feels quick enough, although some competitors have more focus points. A new feature is skin-tone AF, which should recognise skin tones and focus on them. Perhaps of more practical use is the fact that the hybrid CMOS AF III system brings Servo AF in live view, so AF for movies is much more

LIKES

- **24Mp sensor**
- **Good build**
- **Controls**
- **Live view AF**
- **Flicker detection**
- **Articulating touchscreen**

DISLIKES

- **Viewfinder only has 95% coverage**
- **Less AF points than competitors**

TECHNICAL SPECIFICATIONS

Sensor	APSC, CMOS, 24Mp
Max resolution	6000 x 4000
Processor	Digic 6
Shutter speeds	30sec to 1/4000sec
AF	19-point hybrid CMOS AF III system
Max Frame rate	5 frames per second
LCD	3in fully articulated touchscreen with 1,040,000 dots
Storage	SD, SDHC or SDXC card (UHS-I capable)
Size	132 x 101 x 78mm
Weight	555g



VIEW THROUGH AN ILEX TREE

There is a better dynamic range than previous models, allowing a decent amount of shadow detail to be pulled up in post-production.

Canon EOS 760D with Canon EF-S 18-135mm f/3.5-5.6 IS STM lens, 1/80sec at f/16, ISO 100

effective. A microphone jack for audio recording is also included, which is a nice touch often left out of cameras at this level.

The viewfinder is optical, which many prefer over electronic viewfinders, but it is a little cramped and only has 95% coverage, so you will need to be more careful with composition.

Wi-Fi connectivity with NFC is built in, which helps the 760D compete with the many mirrorless compact system cameras that have it already.

The 760D pixel metering sensor gives consistent and accurate exposures in most

conditions, as claimed. Also included is flicker detection, which allows you to shoot indoor events more reliably by controlling the camera's exposures by milliseconds, to coincide with artificial lighting flicker.

The extra pixels of the Canon 760D really help when it comes to cropping or scenes like landscapes with a high frequency of detail. Unfortunately, a detail blurring, anti-aliasing filter is left over the sensor, whereas the leading competitor (the Nikon D5500) does away with this filter and has slightly sharper detail as a result.

VERDICT

After quite a wait, Canon have at last increased the pixel count of the 700D range and this has greatly enhanced the picture quality of the 760D. However, it is the hybrid CMOS AF III system in live view that is the real strong point, making the 760D a good choice for those who spend more time using live view than the viewfinder, where the 760D's live view AF subject tracking is a standout feature.

RATINGS

► HANDLING	95%
► PERFORMANCE	94%
► SPECIFICATION	93%
► VALUE FOR MONEY	94%

94%
OVERALL

THE SMART GUIDE TO PHOTOGRAPHY

Sometimes we forget that different viewing platforms demand different image processing – and when it comes to looking at pictures on a smartphone, bold compositions and strong contrast work best. **Tim Clinch** on thinking small.

With the explosion of mobile photography has come a change in the way we view our images. As a photographer I'm always being shown pictures. It goes with the job. Back in the days of film, I'd often get shown prints: postcard sized pictures of a beach holiday or a wedding, sometimes in an album but, more often than not, in the envelope straight back

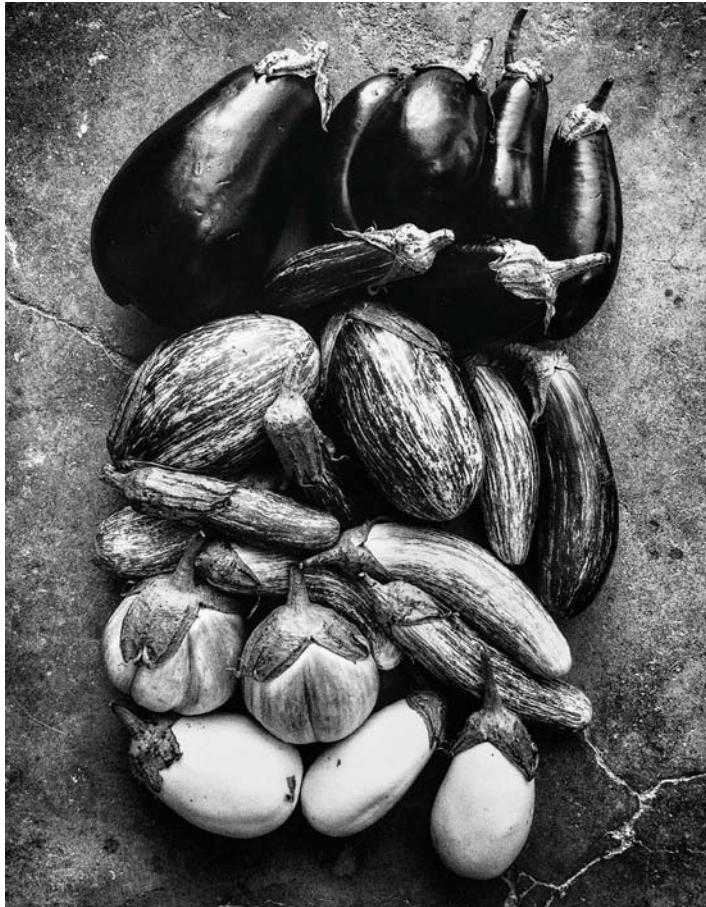
Although we're all used to using such small devices nowadays, it is a relatively new phenomenon, and something worth thinking about when it comes to composition.'

from the chemist. These days, when people discover that I write a column about mobile photography, I will often be passed

a device, a phone or a tablet, and asked if I'd like to see some pictures.

I never turn down the offer. Looking at pictures has given me pleasure for as long as I can remember, but the most important thing to remember about viewing pictures on a phone is that phones are small. Although we're all used to using such small devices nowadays, it is a relatively new phenomenon, and something worth thinking about when it comes to composition.





When you take photographs, especially when you take them on your smartphone, you will be viewing them small so this should encourage you to be bold!

Tone down the subtlety a bit, go for the unexpected angle, use those strong diagonals and, above all, remember the title of this magazine. Is it called Various Shades of Grey Photography Magazine? Is it called Wishy Washy Photography Monthly? No dear readers, it's called Black+White Photography.

So...make sure those blacks are black. Punch up the whites. Tweak the contrast up, and go for it. Viewed small, it can make a lot of difference.

I keep a version of my professional portfolio on my iPad and my iPhone. It's very useful and I often use it to illustrate a point to a client, or to share ideas. All the pictures in the portfolio on my devices are processed slightly differently to the images on my website, and differently again to any images I might want to print. This takes into account where they are likely to be viewed. On my website they are likely to be seen on a desktop, in an office. On a mobile device, they might be viewed anywhere – inside, outside, in bright sunlight. So they can be processed slightly stronger to show their 'bones'.

So, courage mes braves! The smaller the image, the bolder you should be.

THE PICTURES

This month they're all foodie still life shots, all exhibiting what I mean by being bold. They were all shot on the native camera on my iPhone, and all (as usual) processed using Snapseed, using only the filters in the Black & White tool. In all of them the blacks are dark – properly black. And the contrast and clarity have been pushed up to levels I would not normally go to. Some of the darker areas have filled in, but viewed small on a phone it adds to the effect and the drama. Suspend your disbelief and go for it!



APP NEWS

Well, praise the Lord, and pass the ammunition...the mighty Instagram has listened to its consumers and finally enabled non-square pictures to be used! As I've said before, Instagram has become far and away the best photo sharing community. Glad to see that they've seen sense. Now, who's next? Are you listening Hipstamatic?

The site I use to host my portfolio is a very useful site indeed. It is Behance (behance.net). Recently acquired by Adobe, Behance is pretty much the best online platform for creative work. I use it to store and showcase images that won't fit on my website, and to publish my personal projects. The app for using it as a portfolio on your mobile is called Behance Creative Portfolio. It's free, neat and easy to use, and as an aside I have picked up three very nice commissions purely by exhibiting my work on it. Get on it. You have nothing to lose.

To be added to the list of apps that you may or may not need, AfterFocus really only does one thing, but does it rather well. It's an easy way of achieving the shallow depth of field blurred background look. Really easy to use, cheap (\$0.99 on the App Store on iTunes) and surprisingly effective.

CHECKOUT

Renting a gallery is a great way to get your work seen and sold, says **Daniel Calder** as he scours the length and breadth of the country to find six appealing options in which to exhibit your pictures.



EMBASSY TEA GALLERY

BEST FOR...student exhibitions

With its desirable SE1 postcode, the Embassy Tea Gallery occupies a floor on the industrial James Ashby Tea and Coffee Warehouse on Bankside, London, close to the Jerwood Space and Tate Modern.

The gallery is owned by a registered charity, Artists Studio Company (ASC), which exists to

support visual artists, promote art and educate the public. As such, it boasts an extensive mailing list for you to use. Further publicity is created through the gallery's membership of the South London Art Map (SLAM), which literally puts the place on the map as well as organising gallery tours and late night openings.

Composed of two large interconnecting hire spaces and a foyer, the galleries can be hired individually or together for £1,950 or £3,900 respectively. The gallery is hired on a weekly basis and sizeable discounts are offered to students and educational establishments. The price includes a gallery technician to help install the exhibition, staff for a private view, a listing on the website and Wi-fi. Invigilation and bar staff can also be hired at a cost of £12.50 per hour.



Two large galleries are available to hire separately or together at the Embassy Tea Galley.

KEY DETAILS

- **Address** 195-205 Union Street, London, SE1 0LN
- **Contact** 020 7274 7474 / lucy@ascstudios.co.uk
- **Website** embassyteagallery.co.uk
- **Opening times** Daily 9am-7pm
- **Size** Gallery One 102 sq m, Gallery Two 149 sq m
- **Capacity** 250 people
- **Staff provided** Yes, at £12.50 per hour
- **Cost** One gallery £1,950 per week, whole gallery £3,900.
- **Commission** 0%



A&D GALLERY

BEST FOR...help and assistance

Residing on quiet but trendy Chiltern Street in London, the A&D Gallery nestles among the high-end boutiques of Marylebone, just down the road from celebrity hotspot restaurant the Chiltern Firehouse.

For most of the year the gallery exhibits prints of big name artists at competitive prices, but for eight weeks of the year, between shows, the space is available to rent for £2,000-£3,000 a week. If that sounds a touch intimidating, then rest assured the owners of the gallery (Daniel and Helen) couldn't be nicer and more helpful. As well as being

incredibly enthusiastic, they provide an installation team to help you realise your vision, co-ordinate designers to assist with invitations and promotion and invite people from their enviable mailing list. The cost also covers preparation of the private view and invigilators throughout the week.

The space itself comprises three interlinked rooms, which are domestic in size, but with the wooden floors and white walls you would expect in a contemporary art gallery. The design sums up the A&D Gallery approach: professional yet homely.



The A&D Gallery has three interlocking rooms for exhibitions.

KEY DETAILS

- **Address** 51 Chiltern Street, London, W1U 6LY
- **Contact** 020 7486 0532 / info@galleryhire.org
- **Website** galleryhire.org
- **Opening times** Mon-Fri 10.30am-7pm, Sat 10.30am-6pm
- **Size** 46sq m over three rooms
- **Capacity** 60 people
- **Staff provided** Yes
- **Cost** £2,000-£3,000 per week
- **Commission** 0%



GALLERY@OXO

BEST FOR...*a stunning location*

The prestigious Gallery@Oxo is well known for its photography shows and enjoys a fantastic location beside the Thames. Situated within Oxo Tower Wharf on the busy South Bank, it is perfectly positioned between the Hayward Gallery and Tate Modern, making the most of passing visitors.

Although expensive to hire, exhibitions are well attended with an average of 9,000 visitors per month. With this in mind, 'applications are sought from the highest level of exhibitor'. The J-shaped space is uncluttered and entirely glass fronted – pictures are

fixed to the 40 linear metres of white walls or hung in front of the windows. To encourage visitors, the gallery advertises exhibitions on its backlit poster sites along the South Bank and in its promotional print materials. Shows are also publicised on its website and through its e-newsletter, which has more than 10,000 subscribers.

The gallery's preferred caterers can provide drinks and canapés to suit different budgets, but insurance, staffing and electricity cost extra. To save money, it's worth looking out for late availability dates, which can see costs halved.



The Gallery@Oxo is in a prime spot next to the Thames.

KEY DETAILS

- **Address** Oxo Tower Wharf, Bargehouse Street, London, SE1 9PH
- **Contact** 020 7021 1650 / galleries@coinstreet.org
- **Website** oxotower.co.uk
- **Opening times** Daily 11am-6pm
- **Size** 140sq m
- **Capacity** 150 people
- **Staff provided** No, but invigilators are required
- **Cost** £4,620 per wk for first two weeks, £3,990 per wk up to six weeks.
- **Commission** 0%



WOLVERHAMPTON ART GALLERY

BEST FOR...*price*

Wolverhampton Art Gallery has struck upon the brilliant idea of hiring out a small space for exhibitions within the magnificent splendour of its municipal gallery. Although it only adds up to 10m of wall space it's adjacent to the main entrance, ensuring a healthy flow of people visiting the café, shop and 300 years worth of art – ranging from Georgian portraits to contemporary sculpture.

It's no surprise the gallery receives so many applications to exhibit there, especially when you consider it costs only £250 a month to hire.



With such a diverse collection, the Wolverhampton Art Gallery attracts a wide range of visitors.

KEY DETAILS

- **Address** Wolverhampton Art Gallery, Lichfield Street, WV1 1DU
- **Contact** 01902 552055 / carol.thompson@wolverhampton.gov.uk
- **Website** wolverhamptonart.co.uk
- **Opening times** Mon-Sat 10am-5pm
- **Size** 10m of wall hanging space
- **Capacity** N/A
- **Staff provided** No (CCTV is present)
- **Cost** £250 for four weeks
- **Commission** 0%



DUNDAS STREET GALLERY

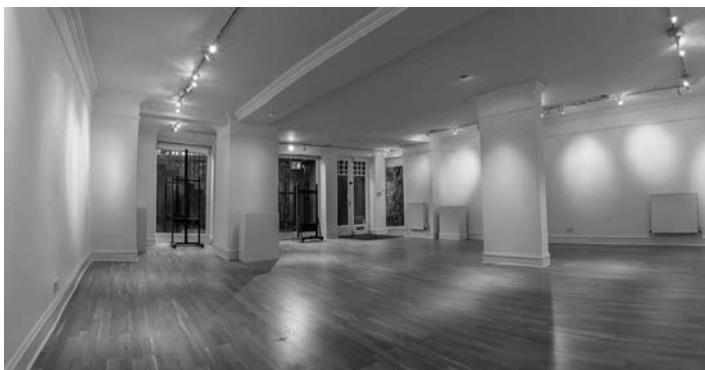
BEST FOR...exhibiting in Scotland

The Dundas Street Gallery is a compact and perfectly formed art gallery located in Edinburgh's Georgian New Town, within the city's commercial art district. Although it's situated in a basement, seven metres of window frontage, light wood flooring and white walls ensure it's flooded with natural light to complement the gallery's lighting system. An eye-catching sign at the top of the stairs encourages passers-by to enter.

The space measures 9.45m x 7.85m and uses a hanging system to display around 60

prints. Rental prices vary hugely throughout the year, starting from £400 a week at the beginning of the year, rising to £1,000 in June, July and November and peaking at £2,000 in August. The space can be hired for one, two or four weeks at a time and includes the use of an office, kitchen and toilet.

The use of a full security system and Wi-fi is also included in the price, while staffing and insurance are not. The gallery provides a list of recommended companies to help deal with these things as well as advertising, catalogue printing, flowers and food.



The Dundas Gallery offers an exhibition space in the heart of Edinburgh's art quarter.

KEY DETAILS

- **Address** 6 Dundas Street, Edinburgh, EH3 6HZ
- **Contact** 0131 557 4050 / art@fasedinburgh.com
- **Website** dundas-street-gallery.co.uk
- **Opening times** Mon-Fri 10am-6pm, Sat 11am-2pm
- **Size** 65sq m
- **Capacity** 120 people
- **Staff provided** No
- **Cost** £400-£2,000 per week depending on time of year
- **Commission** 0%



GRANT BRADLEY GALLERY

BEST FOR...a relaxed setting

Situated in the former Bedminster Library in Bristol, this impressively grand building (built in 1914) became the Grant Bradley Gallery in 2005. With its café, shop and monthly rotating exhibitions it's a popular meeting place for locals (attracting around 3,000 visitors a month).

The main gallery is the largest of three spaces to rent, measuring 9.9m x 5.8m along its longest walls, and costs £1,250 per month. The narrow mezzanine gallery, measuring over 10m in length, provides fantastic hanging space and is available for £650 per month.

Finally, the walls of the shop can be used for £325 per month.

These costs cover a surprising amount of extras, including technicians and invigilators, the design, printing and distribution of 2,500 flyers and a press release. You will also have access to the gallery's mailing list of 1,400 addresses and its staff will take care of the opening night and refreshments.

The only downside is that the gallery takes 10% commission on exhibition sales and 30% on anything else, such as books and cards. There is a selection process too, which requires you to submit up to six images for consideration.



The main gallery is the largest space for rent in the Grant Bradley Gallery.

KEY DETAILS

- **Address** St Peter's Court, 1 Bedminster Parade, Bristol, BS3 4AQ
- **Contact** 01179 637 673 / info@grantbradleygallery.co.uk
- **Website** grantbradleygallery.co.uk
- **Opening times** Mon-Sat 10am-5pm
- **Size** Main gallery 21 linear metres wall space, mezzanine 14 linear metres
- **Capacity** 150 people
- **Staff provided** Yes
- **Cost** £325-£1,250 per month
- **Commission** 10%

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Leica M4-P.....	£699
Leica M3 (Single Stroke).....	£899
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Leica 24mm f/2.8 Elmarit-M ASPH.....	£1299
Leica 24mm f/2.8 Elmarit-M ASPH.....	£1299
Leica 24mm f/2.8 Elmarit-M ASPH.....	£1499
Zeiss 25mm f/2.8 Biogon ZM.....	£599
Leica 28mm f/2.8 Elmarit-M (IV).....	£899
Leica 28mm f/2.8 Elmarit-M ASPH.....	£1099
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Leica Ig.....	£399
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Leica If.....	£249

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A FORTNIGHT AT F/8

With the wisdom of years in photography, **Tim Clinch** advocates the power of education to inspire and galvanise – and here he gives six tried and tested tips to keep you educated as a photographer.



If you read last month's column (and if you didn't, why not?) you will be aware that I talked about the daughter of a friend who, with a complete lack of formal photographic training, was able, thanks to the advancements in modern camera technology and her good eye, to express herself and take some rather lovely pictures. Well, it's got me thinking about the whole concept of a photographic education.

These days one can take a degree in almost anything (apparently there is a university in the west of England offering

'As with all things, once we start to feel comfortable, that's the time to challenge ourselves, to set ourselves new goals.'

a degree in surfing) but if you choose a career in photography, your certificates and grades count for nothing. It is your work and your presentation of that work that will have to speak for you. It's up to the young people, eagerly clutching their shiny new degrees to prove this.

However, for those of us who have passed graduation day (in my case, well passed

our photographic education is something that should always remain at the forefront of our minds.

If we are to progress as photographers it should, indeed it MUST, never stop. As with all things, once we start to feel comfortable, that's the time to challenge ourselves, to set ourselves new goals. So here's six tips that I use to make sure

that my photographic education never stops.

1 Talk to people: like-minded people who share our passion. Find what they like, whose work they admire and why. If you don't like what they say, that's OK. Knowing what you don't like is just as important as knowing what you do.

2 Talk to other people: people who *don't* share our passion or our interest. Find out what they like or don't like about photography. It's surprising what you'll find out.

WHAT TIM DID THIS MONTH



3 When setting yourself personal projects, stay on the bus. Don't keep jumping off and starting your journey again as soon as you get some criticism, or when someone says that your project is similar to someone else's. All projects take time and commitment so stick with it. Even the greatest photographers have self-doubt.

4 Shake things up. For example, as you may know, I've started using a Fuji X-Pro1. Good grief, did I find it difficult to get my head round at first, and I have to admit that I almost gave up on it, but now? Best thing I ever did. A brilliant little camera that has genuinely changed the way I work.

5 Find another passion. Be it darkroom printing, wet plate collodion or (in my case) mobile photography. Something away from your normal photography. If you love shooting portraits, try shooting some still lifes. If you love landscapes, try some portraits. Whatever it is, play with it and, above all, have some fun with it.

The best way to learn, as with all things, is to enjoy yourself.

6 Do something with your work. Print it, exhibit it, put it on your wall, put it online, make a website, try to get it published...do something with it. Don't let it languish away in your computer, or in a drawer somewhere gathering dust.

On a lighter note, I had an email yesterday from young Nat from last month's column. She'd

just been commissioned, and reasonably well paid, to shoot another wedding. She mentioned that in her panic she'd forgotten all the good advice I'd given her about depth of field and ISO and had stuck her camera on to auto and gone for it. The pictures were up online and she asked me to let her know what I thought of them. At the moment though, I can't bring myself to. They're really, really nice.

Honestly. Young people today...



► In the light of boosting our photographic education, I've not chosen a photographer for you this month, but an exhibition – arguably the most important and influential photographic exhibition ever staged, *The Family of Man* was curated by Edward Steichen and first exhibited at New York's Museum of Modern Art in 1955. It subsequently toured the world for eight years, making stops in 37 countries on six continents and was seen by more than nine million people. Steichen described it as: 'The culmination of my career'. The greatness of the 273 photographers involved, and the historic nature of the images, mean that it is as fresh, emotive and important as when it was first seen. It's remarkable stuff and I urge you to try to see a copy of the book (a first edition of which is one of my prized possessions). You can read more about it on the wonderful Steichen Collections website (steichencollections.lu).

► It's not really my bag, and it might seem strange, but my small village in the middle of the Balkans, where the tranquillity is normally only disturbed by the clanking of goat bells and the clucking of chickens, holds an annual Rock Fest.

Grey pony tails, headbands and AC/DC T-shirts are the order of the day, and a crazy mix of bemused locals, ageing bikers, teenagers and children gather to hear some of Bulgaria's heavy metal monsters strutting their stuff. The pictures this month bear testament to this.

Fear not though, those of a nervous disposition. I resisted the temptation to don a headband!

► And on a techy note...forget all discussion about the merits or otherwise of fancy film simulation apps. All these pictures were shot at f/1.4 and ISO 6400 on my Fuji... and I love 'em!

60-SECOND EXPOSURE

All images © Stephen Hodgetts

I took up photography because...

I was looking for a creative outlet and photography just seemed to work for me. I took evening classes for two years, which allowed me to experiment with different genres and think more creatively about my work.

Tell us about your favourite photographic themes.

I don't specialise in any particular themes or genres. I work on a variety of projects and experiment with countless creative techniques. My personal work is shot exclusively in black & white. I don't see images in black & white, but I envisage what the final image might look

like stripped of colour. In a world saturated with colour, the idea of focusing on shape, form and texture, without this distraction, has always appealed to me.

Name one item that every photographer should own.

I'm not a traditionalist, but I think every photographer should own a film camera. In this digital age learning to shoot, develop and print film can help to slow you down and really appreciate the process.

What's the biggest risk you have taken as a photographer?

I was standing in a field when, out of the corner of my eye, I saw

a very large bull heading towards me. I set an impressive time for 100 metres!

Do you have a photographic habit that you wish you could shake?

Like most people with a hobby or a passion, I sometimes think I need the latest gadget or piece of kit to improve my work, but I know it isn't true: some of my best pictures have been taken on equipment that's 40 years old.

Who has been the greatest influence on your photography?

Fellow photographer Cole Thompson encouraged me to read the Daybooks of Edward Weston, which helped me realise what

*was important in my approach to photography. I'm also greatly inspired by the image *Clearing Winter Storm* by Ansel Adams – a copy of which hangs on my office wall. Other early influences include Paul Strand and the abstract work of Bill Brandt.*

Tell us about a photographic opportunity you have missed.

I was working in New York when I received an email inviting me to take part in this feature, but I didn't read it for a few days so I nearly missed out!

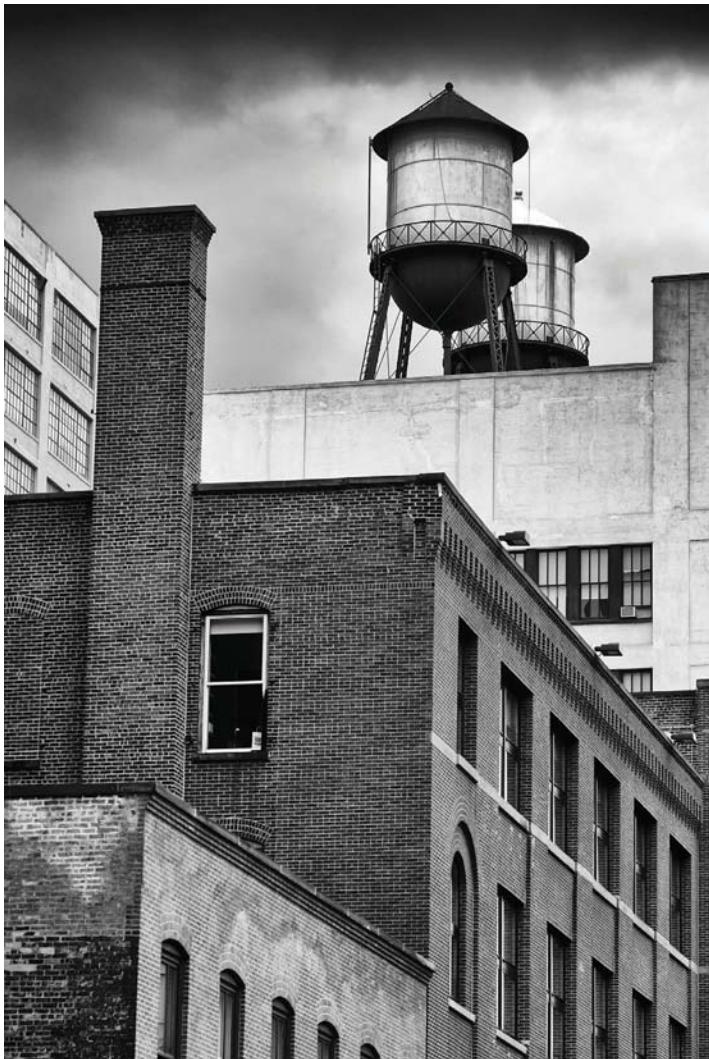
What has been your most embarrassing moment as a photographer?



Spring onions



Selection of vintage tools



Water butts



Sink

I've fallen down mountains, over walls and through an icy lake, but being told off by a nun for taking her picture was pretty embarrassing.

Tell us your favourite photographic quote.

'To me, photography is an art of observation. It's about finding something interesting in an ordinary place...I've found it has little to do with the things you see and everything to do with the way you see them' – Elliott Erwitt.

What, in your opinion, is the greatest photographic discovery of all time?

In this digital age some of the greatest discoveries are software programs designed to assist photographers in the creative process. I cut my teeth in the darkroom, so initially I was reluctant to use these programs.

However, photography has a history of manipulating images and embracing technical innovations, so now I embrace these new developments.

What would you say to your younger self?

Follow your passion; don't concern yourself with pursuing a career for financial security. If you study hard enough, and show ample dedication, there is no reason why you cannot make a successful career out of your passion.

Which characteristics do you need to become a photographer?

I think you need three things: an open mind regarding new advances in technology, a good awareness of your surroundings and an appreciation for art forms other than photography.

Tell us one thing that most people don't know about you.

I shoot record covers for a techno music label called Clergy.

What is your dream project?

I would like to see my work

published in book form. Currently I'm working on a project entitled Tools for Small Trades (inspired by Irvin Penn's excellent book Small Trades), a study of traditional handcrafted tools still being used in workshops – I hope to turn the series into a book.

What single thing would improve your photography?

I don't earn a living from taking pictures [Stephen runs a food export business], so I have limited time to expand my portfolio. I would like to dedicate more time to photography.

If you hadn't become a photographer, what would you be doing right now?

I'd be a jazz musician. I learned to play the mandolin at school, but unfortunately there isn't much call for this instrument in a jazz quartet!

PROFILE

Stephen Hodgetts runs an export business helping UK artisan food producers market their wares overseas, but he's also been taking pictures for 35 years. He honed his skills during evening classes at Newcastle-under-Lyme College and since then his work has been featured in many UK magazines (including *B+W*) and the online title *Adore Noir*.

► To see more of Stephen's work visit stephenhodgetts.uk.

INSPIRATION



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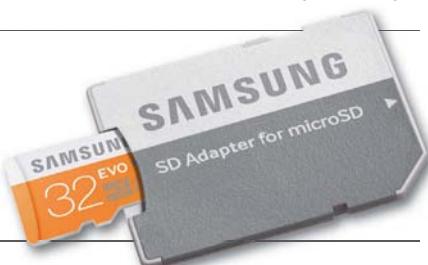
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f/2.8E VR – £1,849.99

■ AF-S Nikkor 200-500mm

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AF-S Nikkor 24mm f/1.8G prime lens



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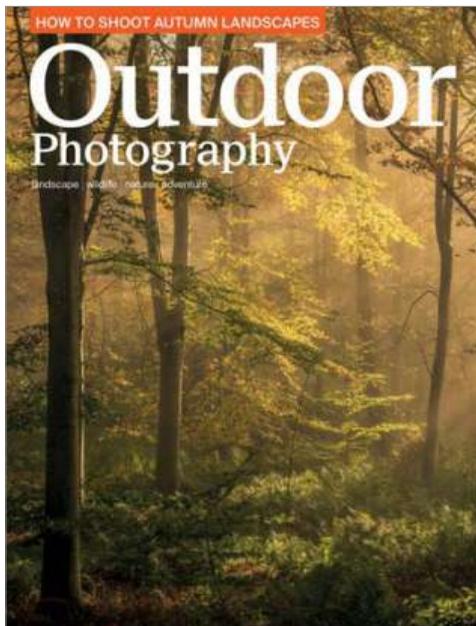
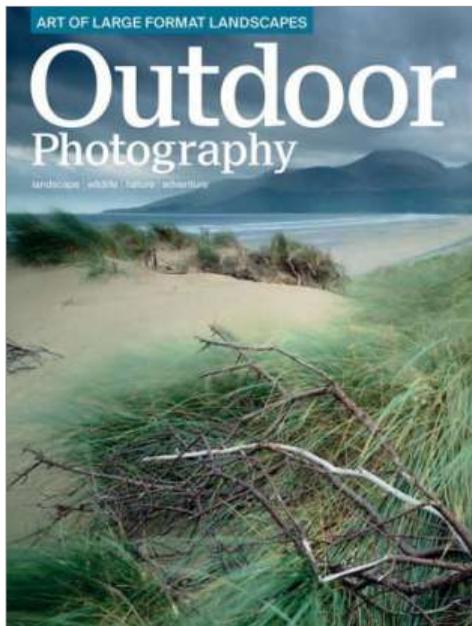
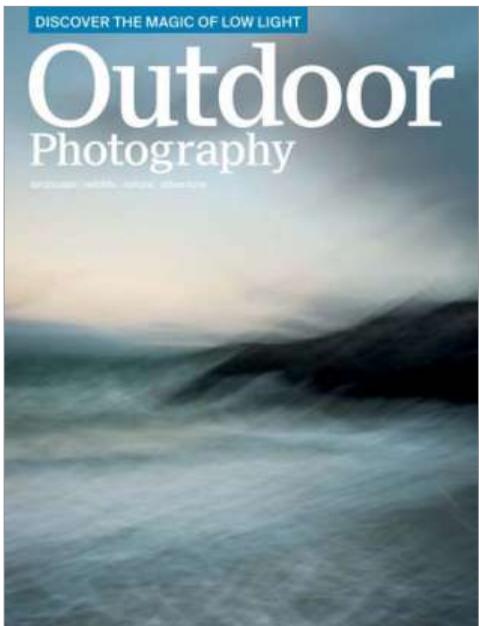
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